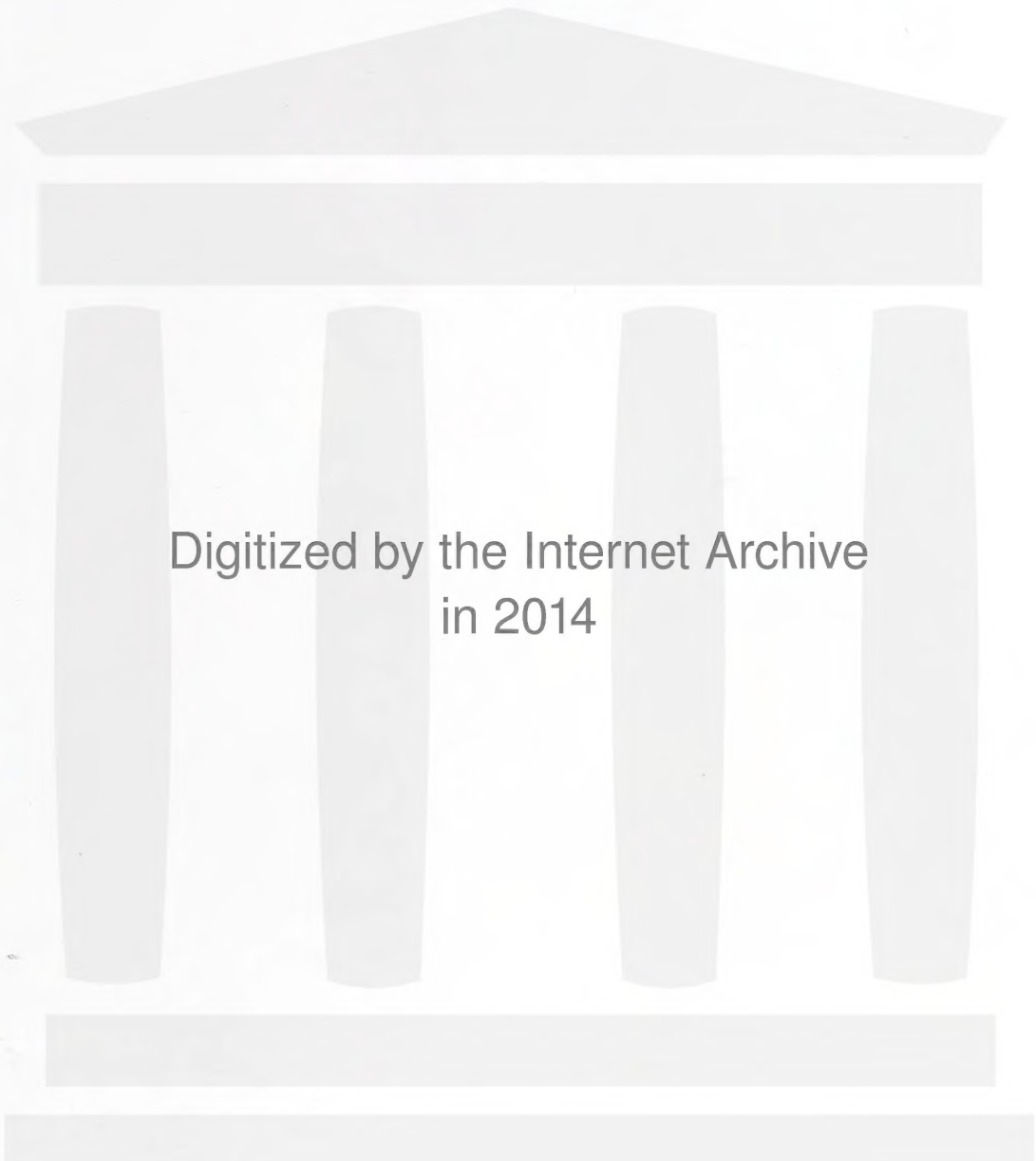
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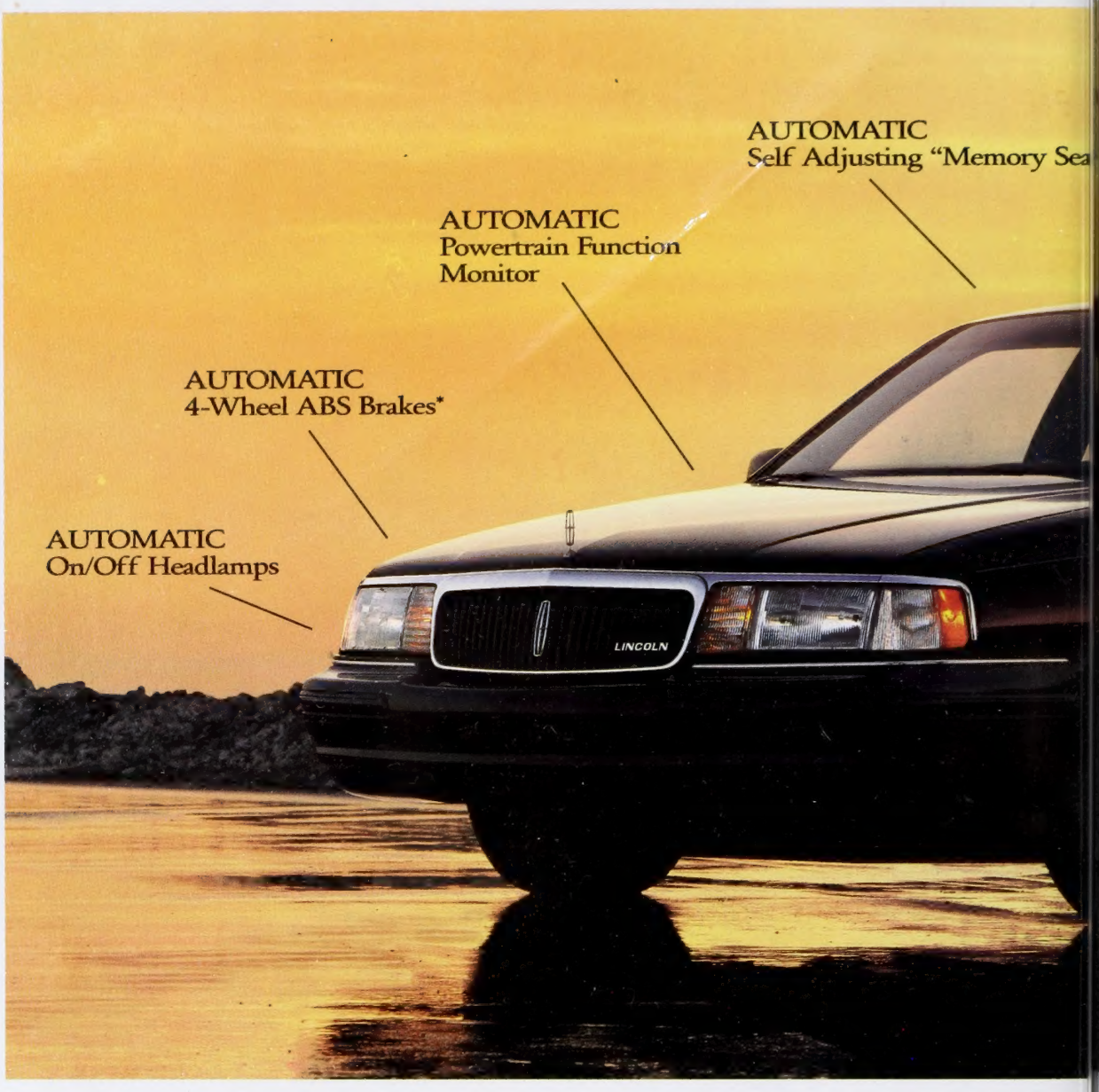
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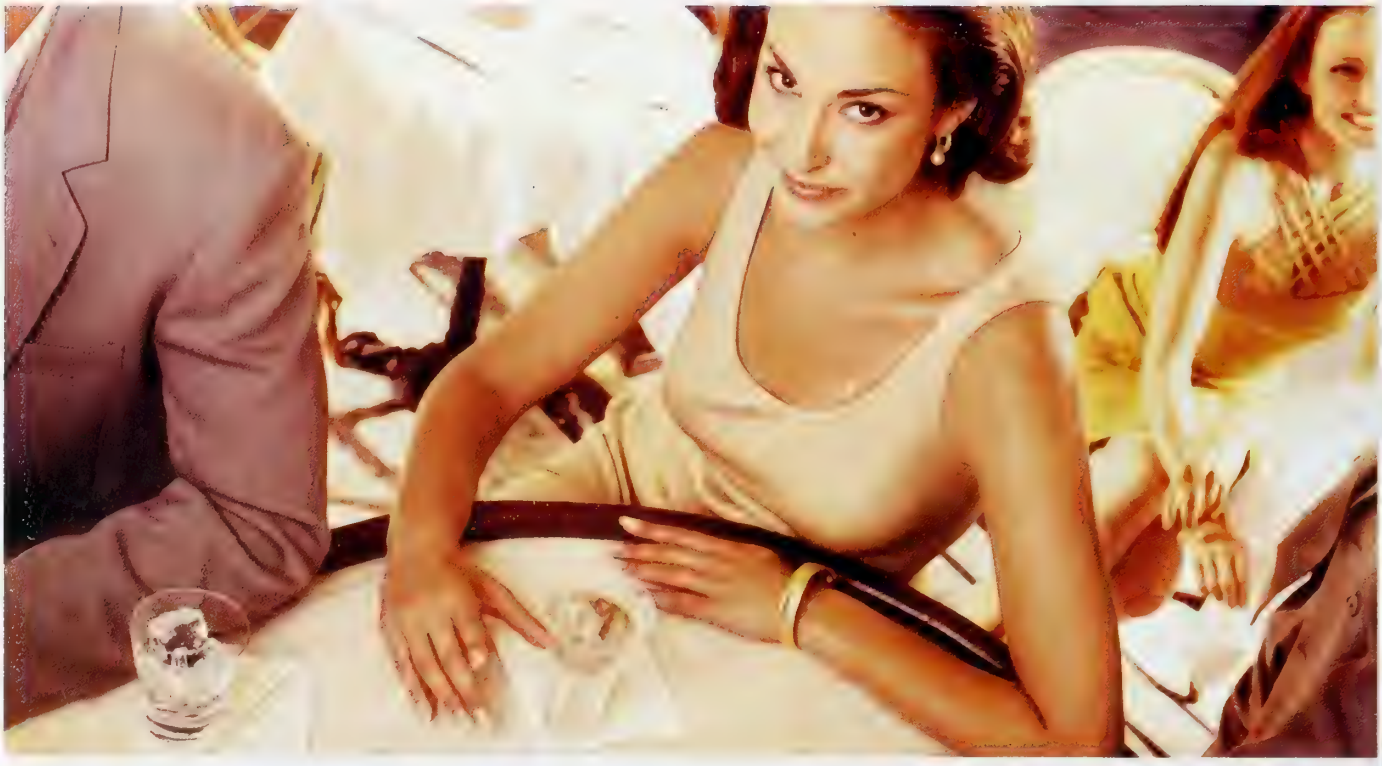
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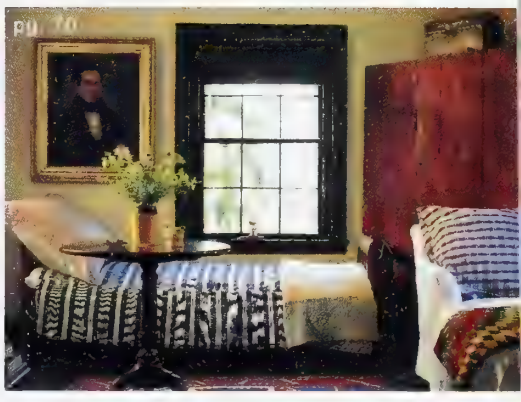
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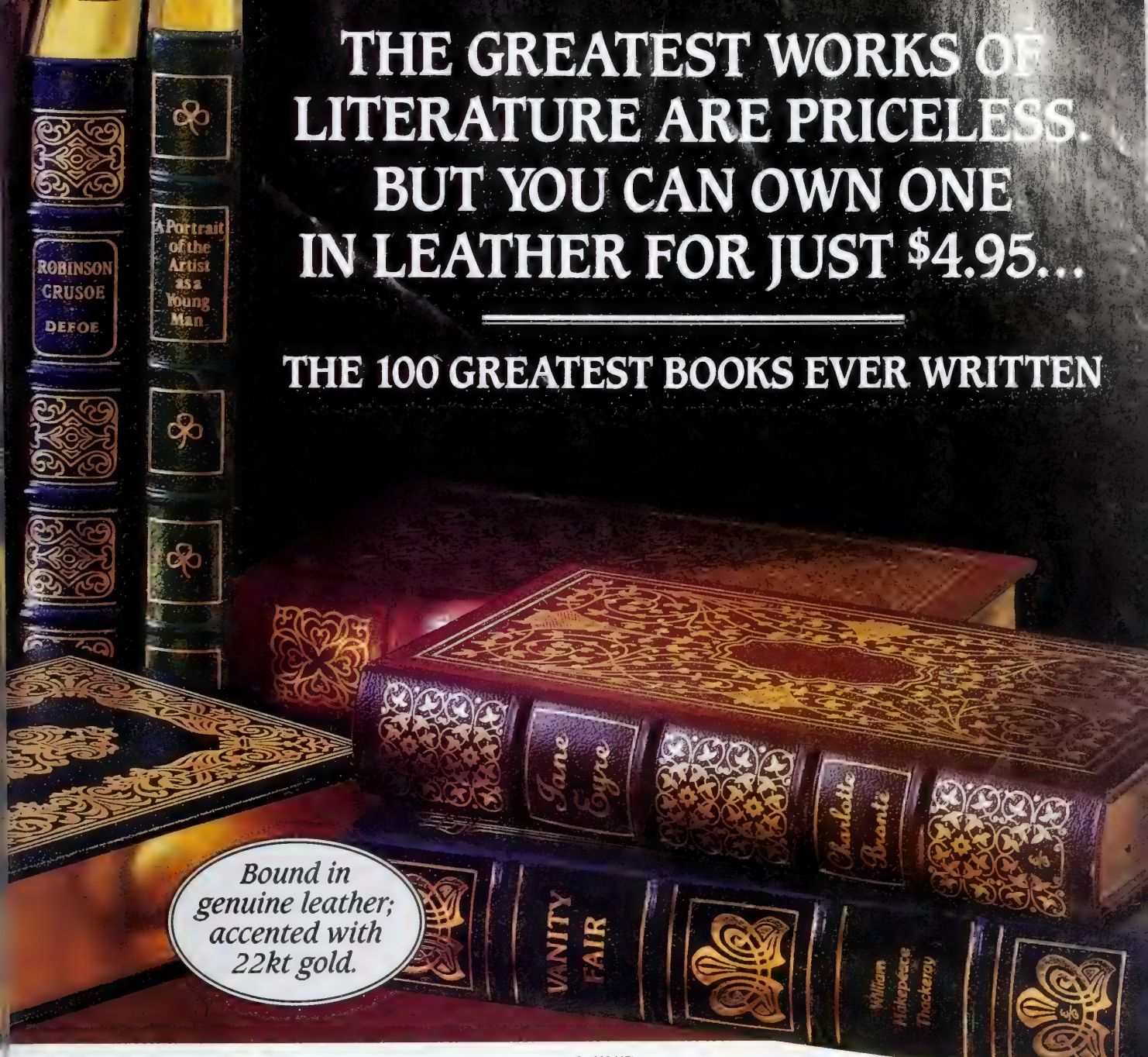
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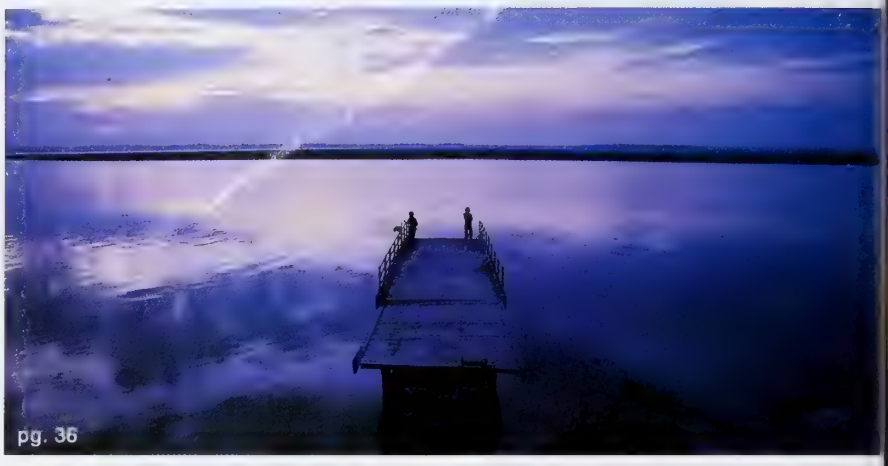
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Song of the river

BY JOYCE ORRELL

I smell a river and I am a child again.

The river place was our lodestone. The romance of having it and the tragedy of losing it are woven through my life, although what it became in my memory is probably far richer than the actuality ever was.

I was born during the Depression in an old South Central Texas farmhouse on a bluff forty feet above a bend in the San Antonio River. The music of the river and of the towering cottonwoods was mine from birth, as known to me as my mother's singing, and the fresh river smell was as sweet to me as the scent of my mother.

Among my first memories is the sound of the river rippling over the rocks and the sun filtering through the leaves. I can feel my mother holding my small body in the lapping water, her arms silky against my bare skin, laughter bright around me, the sound of loved voices, the feeling of happiness and safety.

Above, on the bluff, there was a dirt yard swept daily with a broom and edged in bright flowers. We tumbled and played on the hardpan, and the yard was tightly fenced to keep five-small children from the dangers of the river and its high, steep bank. The house lay low and bleached, sagging into the land. A porch ran the length of it, and bulging brown tow sacks filled with pecans leaned against the wall, a few sacks open for anyone to take a handful. Cane-bottomed rocking chairs and benches were piled with bridles, saddles, harnesses and ranch tools. The farmhands and the men in the family would sit >

There were shouts and grim faces as the Mexican hands on the farm, their families, their children, even neighbors summoned by the party-line telephone, gathered to search

and make repairs while they rested or waited for meals. On our 600 acres we grew corn and cotton and raised cattle.

There was a water faucet on the porch with a wooden water bucket and an enamel water dipper beside it on a high bench; also a wash pan, a saucer with a bar of homemade lye soap and a white towel, usually smudged with fresh handprints, hung from a nail. The rough smell of horse sweat, the acrid smell of pecan shells and the fragrance of leather hovered over the porch. Bees buzzed in the morning glories that climbed a trellis behind the water bench, and hummingbirds zoomed in and out of the blue trumpets fighting for dominance. We played on this porch and soaked it into our depths.

I also remember a bed, high as a mountain to a toddler, the bed of my mother and father. It had a soaring carved wooden headboard, starched embroidered pillowcases with flowers as bright as those in the yard, cool and crisp to my cheek, and a quilt my adult mind cannot recapture. All the quilts of my childhood merge: the Butterfly, the Dutch Girl, Grandma's Flower Garden, the Double Wedding Ring, the Log Cabin and many more. The bed was a soft, familiar spot where I sometimes napped. It sat catty-corner in the bedroom, leaving a little triangle of dusky space between the headboard and the walls. My little brother and I liked to crawl behind the big bed and hide.

When I was two or three, I had a passion for sweetened condensed milk. I clearly remember standing in the kitchen yearning for the rich taste while Mother was cooking. I reached up to the scrubbed pine table for the open can of milk. I can still feel the sticky drips on the outside of the can as I clutched it and ran unnoticed to the shadowy corner behind the safe, high bed.

I don't remember going to sleep with the can clasped to my breast and smears of sugary milk and dust across my face, nor could I remember the terror of my mother when she could not find me, her fear of that high river bluff. I know, because the story has become one of the family folktales told over the years, that the house, the barns, the outbuildings, the river and the banks were searched and searched again. Every available person entered into the hunt. There were shouts and grim faces as the Mexican hands on the farm, their families, their children, even neighbors summoned by the party-line telephone, gathered.

But I do remember, several hours later, the joy, the tears, the laughter, the hugs and kisses I received as I was passed back and forth among the adults, the prayers of "Thank God!" Someone had remembered the bed, found me sleeping in innocent and sticky repose and brought me forth to the most jubilant celebration I have ever experienced.

We moved away from the river place when I was four, evicted without warning by a reprobate relative who owned the land my father and his father had rented and worked for nineteen years. We left the San Antonio River and the trees, the rich bottomland, the Mexican hands who with their wives an children were like our extended family, and moved to Soutl Texas. The arid parcel of land that my father bought was nex to the forbidding fences of the famous King Ranch.

Our home in South Texas, an ugly little four-room bungalo with a front porch, was a square divided into four equal parts My first sight of that house remains imprinted perfectly in m brain: a gray, desolate building, no trees, no tidy yard witl pretty flowers, just a ragged sweep of wine-colored bachelor' buttons. There was no lovely river bordered with cottonwoo trees, no rush of invigorating oxygen from leafy pecan trees no tall corn and thick cotton. I held my little brother Charles' hand and gazed. Standing in the bareness and dryness, lookin at that little house, I felt my mother's heartbreak as my own Suddenly, unable to bear the pain, and a child after all, I ran t pick the ugly maroon flowers, but I always remained as attune to my mother as I became in that illuminating moment.

It was impossible for a farmer to scratch a living out of suc infertile soil. We no longer needed the six teams of horses an mules. Daddy did not have farmhands. Mother lost the hel around the house and the companionship of the women. W children lost our playmates and the interwoven support sys tem that had sustained us all: the Mexican people dependin upon us, and we upon them, and everyone upon the land.

Mother became depressed and the house became chaotic We children scattered to the yard and beyond like baby qua and only returned at night to our baths in a tin tub. Then on day a neighbor brought a huge bouquet of Talisman roses an gave them to Mother. They sat in their vase and glowed i cream and coral splendor amid the debris and clutter of th little house that Mother was too sad to make into a home.

It was later, when I was older, that she told me what th roses did for her. She said she looked at the glorious flowe that made the bungalow seem so pitiful and she got up an scrubbed the place until it shone. She vowed always to have house that could stand up to roses, no matter how small c how poor it was. My mother lived on many different farm after that, and she kept her vow.

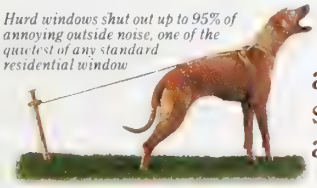
Though we missed the river, we children enjoyed a larg pond behind the house with high banks of wonderful whit clay. The pond became the center of our world. We took th clay and created our own toys and baked them in the kitche oven. My older brother, Lanham, was always inventive an clever with his hands. He made wooden boats that would pro pel themselves through the water using tightly coiled rubbe bands cut from old inner tubes. He made up all kinds c mechanical toys. We had rubber guns and stilts and kites. W built wharves and docks and farms and houses and barn using sticks and stones and anything else we could find.

Life was hardest for Daddy. His line of credit was sever hundred miles away. The work was done by horse and mule,



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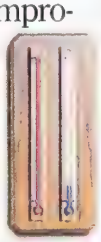
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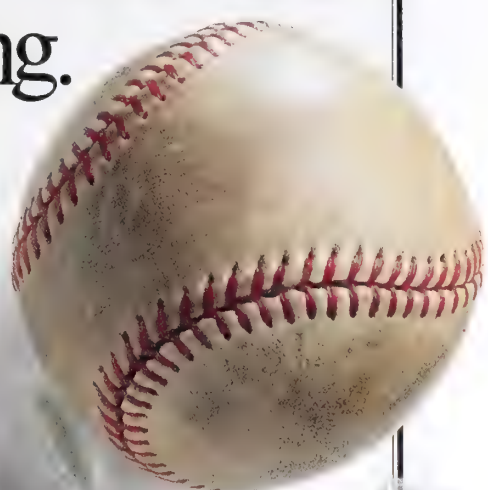
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My most beloved lullaby was my parents talking over their day. I never heard the words — it was the melody I listened for

a labor-intensive way of farming; he had to do it all himself and it was so unsuccessful. Daddy's partner, his father, had not moved with us, going instead to his daughter's house in town. Like Mother at the beginning, Daddy became immobilized by depression and finally saw the doctor, who prescribed a dose of whiskey every night. The whiskey fascinated us kids. We watched Daddy drink his allotted whiskey each night and begged for a taste. One night he lined us up—five in a row, the biggest boy, the three girls and my little brother. He got a tablespoon, and one by one went down the line with a taste of whiskey for each child. We sputtered, we spat. One taste was as much of that particular drink as I ever wanted.

In the lean times in South Texas, Mother and Daddy, always sweethearts, clung to each other even tighter. After the bedtime ritual of stories and songs we had every night there would be my most loved lullaby. It was the sound of my mother and father talking over their day—never the words—I never heard the words. It was the melody I listened for, of Daddy's deep voice and Mother's silver tones darting in and out of the low notes in musical trills.

When the last baby came, Mother recovered slowly, but her health was diminished thereafter. Little Dudley was like a living doll lying in his crib, a sickly little doll. I adored him, but a dark cloud seemed to envelop the plain little box house, menacing the frail baby and Mother and the rest of us. Most of the time I never thought of it, but on some level of consciousness the feeling never entirely left me: Tragedy and loss could strike at any time.

Often at bedtime I would crawl into Mother and Daddy's bed, lie back on the pillows and daydream and listen to t sounds of evening, Mother singing to t new baby, my older brother and siste doing homework by lamplight in t kitchen, the night birds, the owl a sometimes the whippoorwill. And t sounds of the barnyard: the hors stomping or neighing, the cows mooi to their calves penned away from the and the howl of the faraway coyotes would struggle to stay awake. Dad would braid Mother's long, dark ha The kerosene lamps would be blown o one by one. I would close my eyes a pretend to be asleep, one hand careles tucked under my cheek, the other clenc ing with all my might on one of the po of the painted iron headboard (the b carved one had disappeared—probab gone to town with my grandfather) would hear my mother say in her silve voice, "Oh, Joyce has gone to slee Daddy would say, "I'll just carry her her bed," and he would put his arr around me to lift me up. I would mo softly and hold onto the bed harder. Th Daddy would say, "She's sleeping so goo Just let her sleep with us tonight." T lamp would be blown out and the fir wisp of fumes would drift for a mome in the room. I would smile in the da and snuggle between the two people loved best in the world, except f Charles. Maybe I loved them as much I loved Charles. I would drift to sle hearing them talk over their day, t music of it.

We moved again when Dudley w two, and often after that, to one farm af another, becoming poorer each year. B wherever we lived, Mother kept that vo

Because she loved red in her kitche Daddy made her a long red table wi two red benches. There were three bo on one side, three girls on the oth Daddy at one end, Mother at the oth and starched tablecloths and napki spread on the table. Daddy said the ble ing three times a day while we all bow our heads, even if the meal was or cornbread and milk.

On cold winter mornings Dad would get up first and build a fire in t tin wood heater. As we put on our



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school clothes, our front sides would burn and our back sides would freeze. Usually we had biscuits and B'rer Rabbit syrup and milk. I detested B'rer Rabbit syrup. Some days Mother would serve our own sausages or ham from our smokehouse with redeye gravy. In all the years since I have never tasted anything better, but it was the coming together at that red table that tugs at my heart even now.

With six kids it was hard to stretch the beds. Mother would put the three boys in one bed and the three girls in another, crosswise; more could fit in that way than up and down. On really frigid nights, Mother would take bricks or sadirons and heat them to put at our feet, wrapped in newspaper, which gave the room a scorched smell. One particularly cold night, with a Texas blue norther whistling through the half-inch cracks in our house, Mother and Daddy pushed two iron beds together where the eight of us huddled and shivered through the night, even with all the covers in the house piled on top of us.

Those six boys and girls now look back on rich, productive lives, four college degrees, thirty-two children, forty-three grandchildren. The river place was our start—even for the youngest who was not born there but was weaned on stories of that perfect time, that perfect place, that attainable dream. Our strength was that we could move on, adapt, somehow hold into the unchangeable love and joy of our family life.

These many years later I still live in South Central Texas. I am now a widow, mother of three sons—a doctor, a youth minister and a missionary. My five grandchildren are the ongoing river of my life. I work in geriatrics with people of my parents' generation. In the course of my days, I cross the San Antonio River over different bridges going in different directions. When I smell the river and hear its song, I am a child again. ■

Joyce Orrell lives in a small community outside Seguin, Texas. She has written poetry and stories since she was a girl, and is currently working on a book about her mother and her family called Pink Talk.

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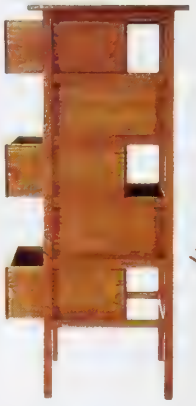
EDITOR SARAH McPECK



Organizing socks and lingerie is a pleasure with handsome maple and birch bins, from $12. Call Hold Everything: 800–421–2264.



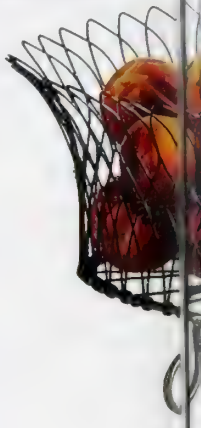
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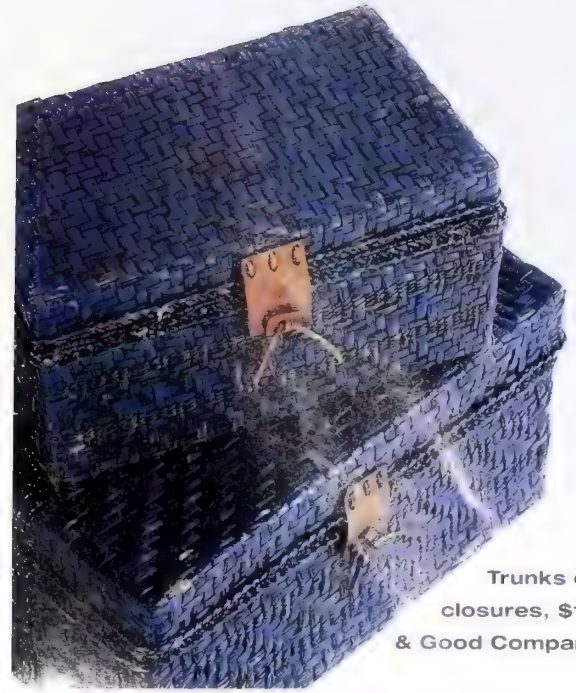
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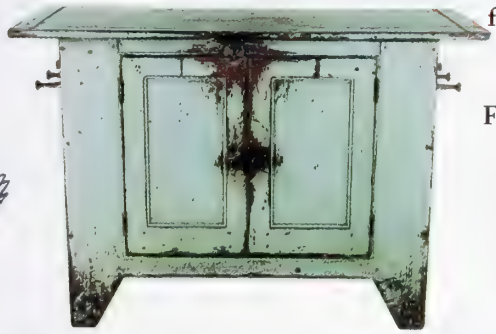




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Six feet of shelves in a square foot of floor, $69. Call Hold Everything: 800-421-2264.

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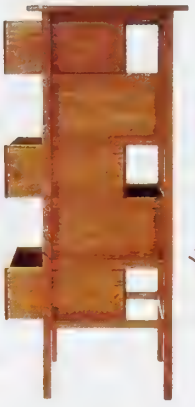
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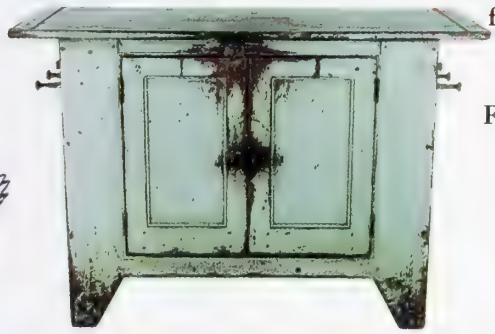
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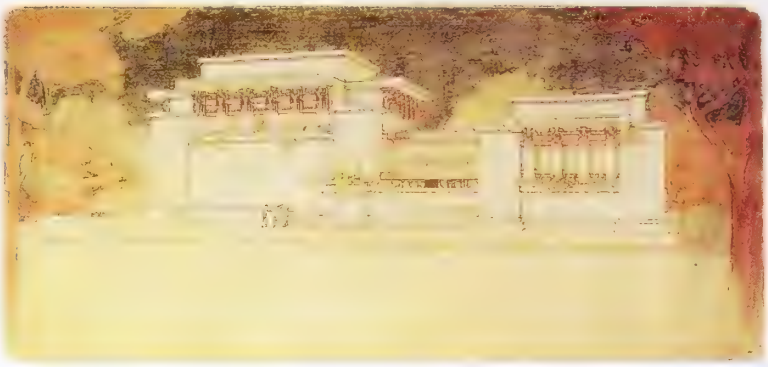
BY MARTIN FILLER

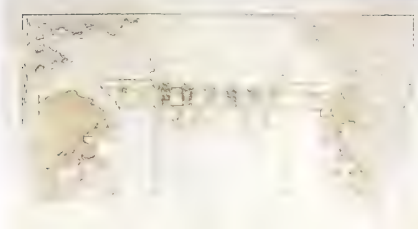
Almost 35 years after his death, Frank Lloyd Wright remains America's best known and most beloved architect, and deservedly so. Unlike many other great artists who have passed into posthumous obscurity, Wright continues to speak to us through his work in ways that are deeply meaningful today. Respect for the environment, disdain for passing fashion, and an insistence that architecture encourage the wholeness of human experience are the major themes of Wright that put him ahead of his time.

Although Wright designed a number of superb public buildings—such as Unity Temple in Oak Park, Illinois, the Johnson Wax headquarters in Racine, Wisconsin, and New York's Guggenheim Museum—he is above all remembered as the architect of some of America's most wonderful houses. With every passing decade, Wright's conception of the house as a sanctuary at once protective and open, comforting but challenging, rooted in its place and yet universal, seems more and more the epitome of mankind's intelligent response to nature.

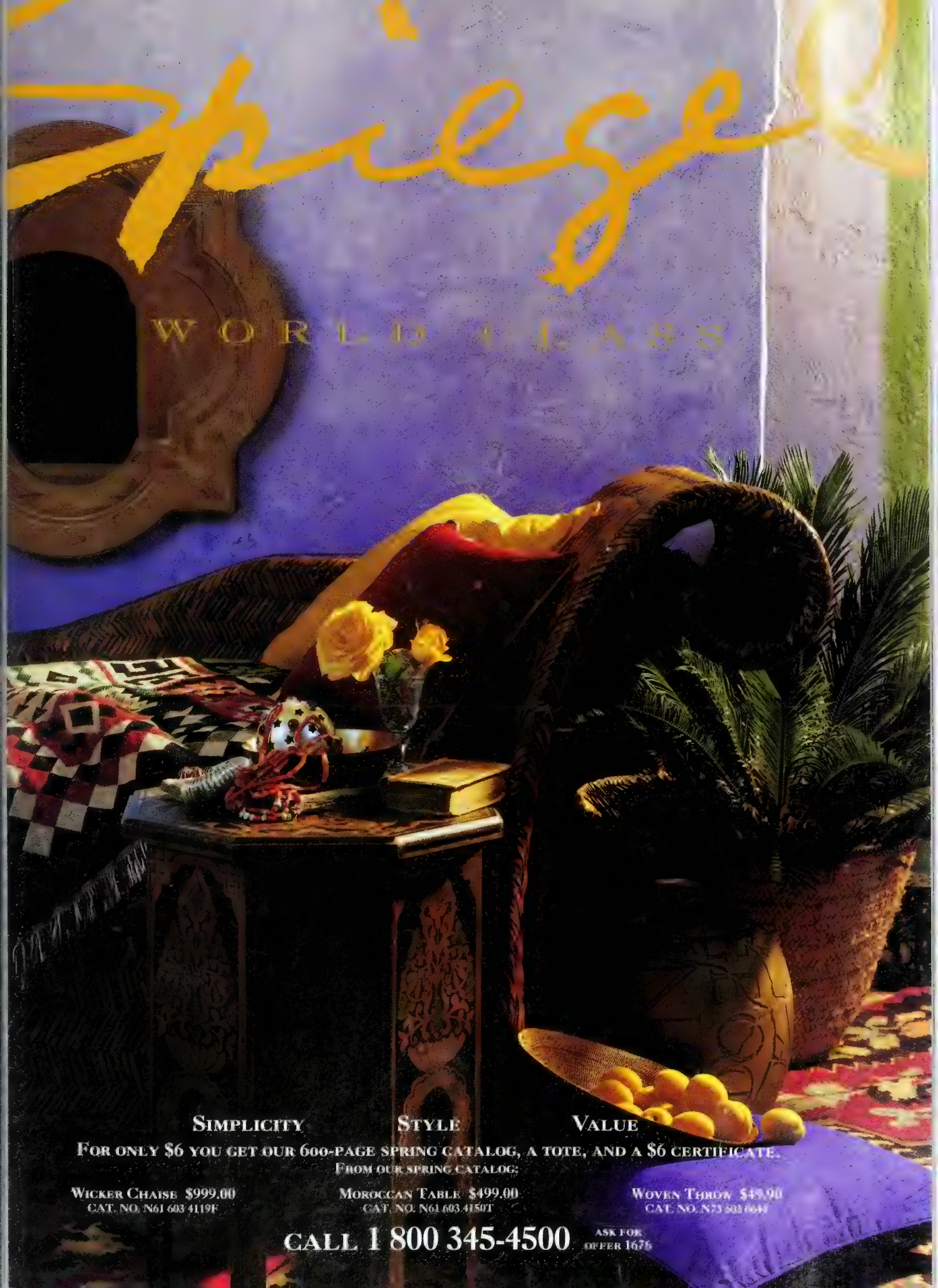
This growing appreciation of his importance would come as no surprise to Wright himself, who was well aware that he was building for the ages. His unshakable self-confidence and professional focus were at odds with the grim facts of his very messy personal life, clouded by tragedy, notoriety and financial woes. But he never lost his sense of mission and optimism, and his setbacks never sapped his creative energies. After a brilliant early phase and a fallow middle period, Wright made a spectacular comeback at age seventy and spent the last two decades of his life riding the crest of a fame that no American architect has equalled.

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Wright designs, CLOCKWISE FROM ABOVE: Playroom (1895) in the architect's own house in Oak Park, Illinois. Don M. Stromquist House in Utah (1958). An unbuilt mile-high office tower project (1956). Two elevations of Unity Temple, Oak Park (1904).



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is sure to increase even further when New York's Museum of Modern Art presents its retrospective on his seventy-year career. Now, two handsome new books provide a good introduction to the life and works of this remarkable figure. *Frank Lloyd Wright, Architect: An Illustrated Biography* by Alexander O. Boulton (Frank Lloyd Wright Foundation/Rizzoli, $24.95) covers its monumental subject in just 128 pages, which is a bit like condensing Richard Wagner's epic *Ring* cycle into a ten-minute piano transcription. Still, the book will whet the appetite of nonspecialist readers who can then move on to more detailed studies among the dozens in print.

Born in rural Wisconsin two years after the end of the Civil War, Wright developed his profound sense of place in "the Valley of the Lloyd-Joneses," farmland owned by his mother's huge Welsh family. His itinerant preacher father, improvident but creative and charming, passed those traits on to his son, just as the boy's strong but thwarted mother imbued him with her belief that he was predestined to become an eminent architect.

Prosperous turn-of-the-century Chicago, where Wright apprenticed with the master builder Louis Sullivan, offered adventurous self-made clients willing to support a new kind of architecture, responsive to its locale and free of imitative historical and foreign influences. For those open-minded patrons, Wright made the first of his Prairie School houses: long, low-lying structures whose horizontal lines and deeply overhanging roofs echoed the expansive feeling of the Great Plains. By the age of forty, Wright had executed enough first-rate work to guarantee himself a place among the pivotal architects of the modern age.

Yet when he abandoned his wife and six children and ran off with the wife of a client in 1909, Wright caused a headline-making scandal that brought his flourishing practice to a virtual halt. His mistress's subsequent murder, a disastrous second marriage and another highly publicized divorce, and a child born out of wedlock before he was free to marry his third and final wife made Wright a staple of sensational journalism. Always a big spender, he refused to adjust his love of the good life to his declining income. Hounded by creditors, he was finally bailed out by a committee of admirers who did not want to see this indisputable genius in financial disgrace.

And then came the Depression. Wright wisely decided to take refuge in the Valley of the Lloyd-Joneses and to live off the land. At Taliesin, his majestic home there, he founded an architecture school and drew deep into himself for the wholly original designs that revived his dormant career. Most famous was Fallingwater, daringly poised above a waterfall at Mill Run, Pennsylvania. It was the most dramatic expression of Wright's conviction that architecture must be inseparable from nature.

Unity Temple, Taliesin, Johnson Wax, Fallingwater and the Guggenheim are rightly among the 39 projects chosen for *Frank Lloyd Wright: The Masterworks* by Bruce Brooks Pfeiffer and David Larkin (Frank Lloyd Wright Foundation/Rizzoli, $60). This stunning survey combines drawings by the master and his many talented draftsmen with glorious new color photographs by Michael Freeman and Paul Rocheleau. Pfeiffer, the director of the archives at the Frank Lloyd Wright Foundation, contributes scrupulous commentaries that place each building within the larger context of Wright's achievements.

With such visual riches, the flaws of this book are primarily those of emphasis. Wright's all-important early Prairie School houses are underrepresented, and there are far too many examples of Wright's weak late schemes, produced while old age and his increasing dependence on assistants took their toll on the quality of his designs. Yet there are enough strong works here to convince anyone that Frank Lloyd Wright was a titan able to withstand the test of time as fully as any architect ever has been. ■

Martin Filler, a contributing editor of Vanity Fair, *often writes about architecture*



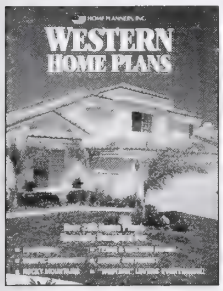
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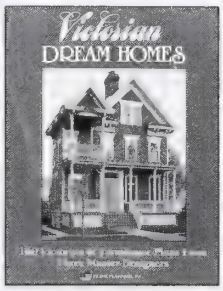
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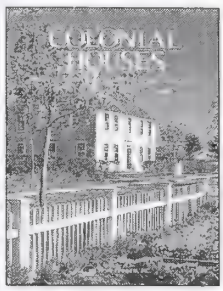
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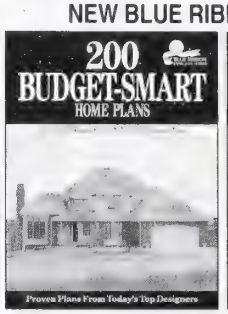


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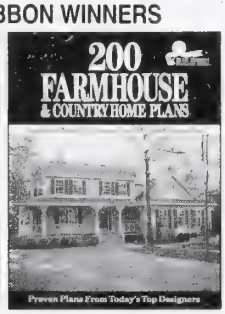


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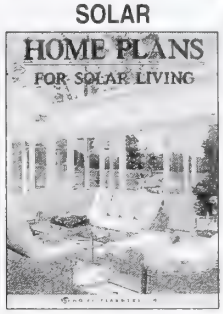


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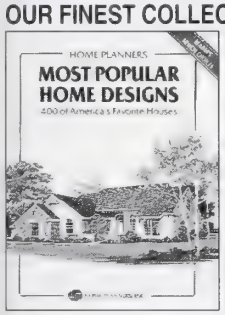
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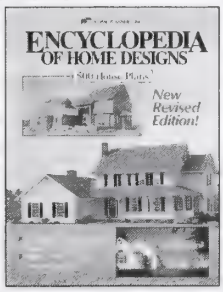


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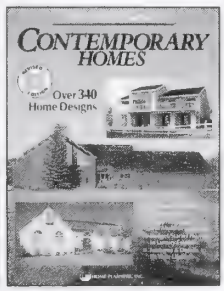
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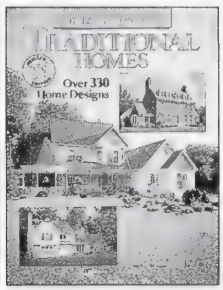
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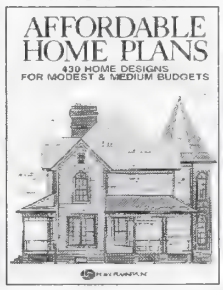


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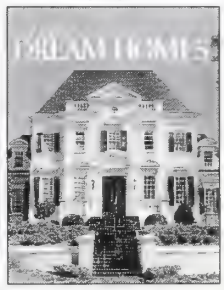
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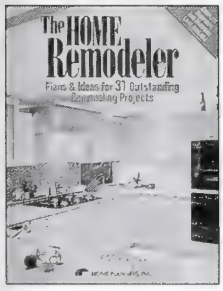
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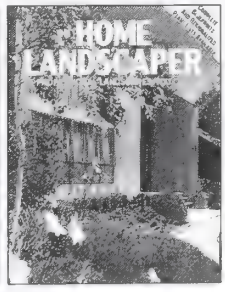
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Balancing act

A new approach to insecticide-free gardening is rooted in common sense: Work with nature to keep pests in check

BY KEN DRUSE



In the thirty-two years since Rachel Carson wrote about the devastating effects of agricultural and residential pesticides in her book *Silent Spring*, some progress has been made. Chlordane and DDT have been banned and the EPA has issued a stop sale on the dry form of benomyl (Benlate). But potentially hazardous chemical preparations still line the shelves of garden centers; traditional American lawns still soak up tons of insecticides, herbicides and fertilizer; produce is still sprayed eight times or more before it gets to the store.

The good news is that the federal government is now gingerly riding the bandwagon organic gardeners have kept in motion for years, and a more sensible horticultural philosophy is about to enter the garden vocabulary: Integrated Pest Management (IPM) is to conventional gardening what alternative medicine is to conventional health care. A philosophy propounded by enlightened agronomists, farmers and gardeners, IPM presents a realistic way to help us break from our chemical dependency. It has taken nearly a quarter of a century for the U.S. government to endorse the idea, but in 1993 the Food and Drug Administration, the Environmental Protection Agency and the Department of Agriculture issued a joint statement pledging to reduce the use of pesticides, citing IPM as one solution.

IPM advocates working with nature and working as nature does. You decide when to let nature take its course and when to intervene. In nature, plants grow in locations that suit their needs. When things go wrong—when the balance of pest to plant is tilted—pest-predator populations grow to restore order. But human beings tend to disagree with nature's idea of what order is, and that's where pesticides have come in. Subscribing to the tenets of IPM means that you relegate chemicals to the position of last resort, treating a problem with the least toxic methods first, and, equally important, trying to avoid problems in the first place.

The best way to limit or eliminate pesticide use is to make pests unwelcome from the outset, and that starts at planting time. When you site a plant correctly, plant it at the right depth, give it the proper soil mix and expose it to the right amounts of sunlight and air, it will grow sturdily. A happy plant is a plant most likely to fend off insects and disease.

Of course, you cannot always guarantee an ideal atmosphere. Weather is an uncontrollable factor. In an especially humid summer, fungal disease may run rampant. In the case of mildew-prone plants, like hybrid tea roses, water them at soil level and keep the spray from the hose away from the leaves.

Certain adjustments to the environmental conditions of your garden can discourage predators. A marginally hardy plant will have a better chance of good health if it is placed in a protected spot. Air circulation can be improved (to discourage fungus) by trimming overgrown hedges or even removing parts of a solid fence. To help keep diseases from spreading, remove any damaged leaves on the plant or those that have fallen to the ground.

The next steps in IPM can be taken in cases where pests have already launched an offensive or are lying in wait for your particularly delicious plants. Essentially these steps involve outsmarting pests. For example, some plants are unattractive from a pest's point of view, and you can use this knowledge to your garden's advantage. Deer tend not to be interested in plants with silver foliage. Rodents

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Praying mantises are indiscriminate consumers and will eat anything that moves, including their brethren

that eat your tulip bulbs will ignore your daffodils, which to them are poisonous. Plants that are not naturally unattractive to pests can be made unpalatable. Some pests are put off by leaves sprayed with extracts made from cayenne pepper, garlic or orange oil. Deer can be kept from browsing by a spray formula made from rotten eggs, which is used by professional landscapers. Strongly scented deodorant soap such as Dial or Irish Spring also keeps deer away. (You can hang it in a mesh bag near your plants.) A pest-control substance called neem, derived from the neem tree (*Azadirachta indica*), is effective against 170 plant-eating insects and, according to its proponents, will not harm most beneficial insects when used properly.

Manual aids are also effective in this stage of IPM. If you have had serious infestations, barriers can keep insects off your plants. These include fabric row covers, which work well to protect low-growing food plants such as cabbage, strawberries or squash, and nylon netting, which will keep birds away from berry plants. Some insects can be trapped before they do any damage. Sticky red balls hung in apple trees early in the season will attract and catch apple-maggot flies. Three-by-five-inch yellow flags, coated with adhesive or motor oil and hung on branches, will draw many flying insects, such as whitefly and fungus gnats. Some traps employ synthetic mating pheromones or are baited with fragrant lures that resemble the insect's favorite meal.

Water makes a good nontoxic early offensive measure against a number of insect attacks. Most of the numerous forms of aphids and other soft-bodied insects can be removed and even killed with a daily blast from the hose. Other pests can be killed by misting with water mixed with a few drops of dish detergent. (Use a spray bottle.) The detergent prevents water from beading and allows it to cover the leaves and smother pests.

The next, more sophisticated defensive action in the IPM approach to battling pests employs naturally occurring diseases. This sounds like germ warfare, and it is. One effective disease is the bacteria *Bacillus thuringiensis kùrstaki*, also known as BTK, which kills nearly all caterpillars, but will not harm adults of the same species, other insects, animals, or humans. BTK has been particularly effective on gypsy-moth larvae and the dreaded tomato hornworm. More host-specific diseases to control pests are being processed and made available, including one that controls mosquitoes, called *Bacillus thuringiensis israelensis*.

Rising somewhat on the evolutionary scale, good creatures are called into service against bad ones in IPM. Beneficial nematodes are microscopic worms that attack many pests in the larval and adult stages, including Japanese beetles and cucumber beetles. Lace wing larvae, sold in their eggs, hatch to feed on many soft-bodied insects. *Encarsia* are microscopic wasps parasitic to the eggs of whiteflies, which count among the worst pests of greenhouse and tropical plants (including tomatoes). *Trichogramma* is another wasp predator that attacks the eggs of such pests as caterpillars. As for the praying mantis, you are wise not to be too tempted by ads in catalogs for the insect's egg cases to "rid your garden of pests." Praying mantises are not recommended IPM predators; they are indiscriminate consumers and will eat anything that moves, including their brethren.

When infestations are too serious to be solved by a "good" predator, IPM guardedly allows chemicals into the program. Petroleum-based dormant oil spray has been used for decades in winter, when plants are not in active growth and pests are in their rest cycle. This material will smother the problem insect, such as scale, without harming either the tree or other nonhibernating insects. (New vegetable-based oils will probably replace petroleum in the near future.) Botanical pesticides derived from plants, such as rotenone, pyrethrum, ryania, sabadilla and nicotine, break down rapidly, unlike synthetic insecticides. Sorptive dusts, such as boric acid, silica aerogel and diatomaceous earth, work by destroying the protective wax or mucus coating of many insects. All these substances must be used carefully: Read the label avoid inhaling the dust or rubbing eyes and always stand upwind. An IPM imperative is to apply them only to th affected areas, in a pinpoint spray, fo example. IPM severely frowns on usin any chemical as a prophylactic or preven tive measure.

Subscribing to the IPM philosoph will not necessarily leave us with com pletely pest-free gardens. There wil probably be holes in some hosta leave and lawns may not be as silken velvet as putting green. But we may come t accept a few imperfections in our garden or markets when we also accept the fac that they represent the end of illness an even death from careless use of pesticide

Rachel Carson wrote, "Who ha decided...that the supreme value is world without insects, even though it b also a sterile world ungraced by the curv ing wing of a bird in flight?" Carso didn't live long enough to hear the word Integrated Pest Management or see th philosophy widely propounded. Cer tainly this would have given her hop Perhaps someday the initials IPM ma become as well known as their antithesi DDT, the chemical she helped to ban.

HELPFUL BOOKS

Common-Sense Pest Control by Williar Olkowski, Sheila Daar, and Helg Olkowski (Taunton Press, $39.95). Pro vides a wealth of pest-control source and least-toxic solutions. The technic nature of this 715-page volume may b daunting, but anyone committed to ga dening without chemical controls wi find it invaluable. *Silent Spring* by Rach Carson (Houghton Mifflin, $8.95 Though this book is now 32 years ol and contains much out-of-date informa tion, it still presents a passionate an compelling argument against the use toxic pest controls. *Gardening in De Country: Some Ornamental Plants f Eastern Gardens* by Karen Jescavage Bernard ($7.95, through Capabilitie Books for Gardeners, 800–247–8154 How the author deals with one of th most devastating quadrupeds to haun the Northeast garden.

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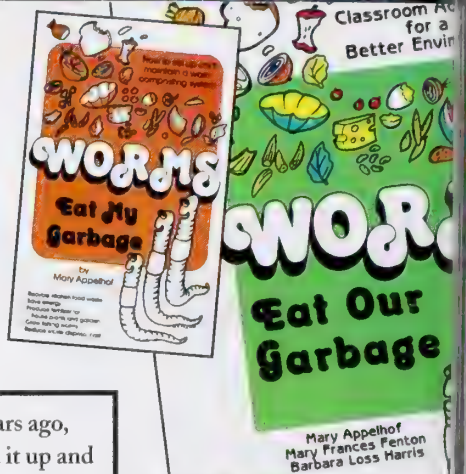
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THE COUNTRY STORE SPOONS

From a bio-friendly laundry service to a lesson in the household science of composting—a few new ways to go green this winter

BY LAUREN PICKER





CLAD IN CHEMICAL-resistant jumpsuits, face masks and latex gloves, the creatures converge on the car and begin emptying the trunk's contents into shopping carts. It looks like a scene from a sci-fi movie, but the spectacle is actually one of the hazardous household waste collection events mushrooming across the country. And not a moment too soon: Each year the average family generates fifteen pounds of hazardous waste.

"People underestimate the impact of the hazardous matter they have in their home," says Jennifer Morris, marketing director of Green Alternatives, Inc., a St. Louis–based company that collects and safely disposes of old paint, motor oil, batteries, household cleaners and pesticides. The bulk of the waste Green Alternatives gathers is recycled or reclaimed. Paint, for example, is tested for metals like lead, then filtered, color-separated and repackaged.

For more information about hazardous household waste and collection days in your area, call 800–66–GREEN.



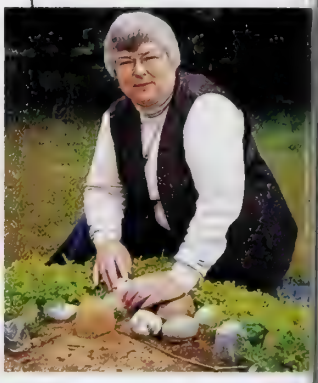
While walking on a Massachusetts beach two years ago, Ted Box stumbled over a piece of driftwood. "I picked it up and envisioned it as a beautiful little desk," he explains. Today the former boatbuilder is crafting exquisite furniture from driftwood found on the beaches of Martha's Vineyard and the Elizabeth Islands. "I take maybe one out of a hundred pieces," he says. After gathering the wood and allowing it to dry, he composes the erstwhile flotsam into pieces that range from a handheld mirror ($85) to a five-drawer sideboard ($4,500). A finisher then applies a citrus oil–based stain, bringing out the subtle blue, green, mauve or yellow hues. Call Gallerie Oceanna: 508–627–3121.



THE T-SHIRTS AND SOCKS whirling in the washing machines aren't the only things making a revolution: At New York City's three Ecomats, cleaning clothes is itself revolutionary. The washing machines and dryers are energy-efficient, water-conserving models, and the only soaps for sale are all-natural and biodegradable. The self-service laundry also offers a no-tox alternative to dry cleaning, as well as free pickup and delivery in a van fueled by natural gas.

Plans are to expand the franchise to New Jersey and Arizona. In New York, the first Ecomats: 129 E. 90 St.; 212-427-4500; 140 W. 72 St.; 212-362-2300; 3867 10 Ave.; 212-304-0769.

YOU'VE HEARD ALL about shopping bags made from recycled paper. Now try this on for size: clothing made out of Coca-Cola empties. This fall Patagonia introduced a sweater crafted with a new polyester fleece fiber spun from recycled plastic soda bottles. Available in a variety of colors for adults ($85) and children ($50 and $54), the sweater is just the beginning of the outdoor clothing manufacturer's venture into recycled apparel. "In the next two to five years we hope to have all of our polyester clothing made out of recycled material," says Patagonia merchandiser Lisa Wade. In the meantime, this environmentally friendly fiber known as Fortrel Ecospun is weaving its way into everything from carpet and handicrafts to the filling for a new line of J.C. Penney pillows.



FANS KNOW THE AUTHO of *Worms Eat My Garbag* Mary Appelhof, as the ve micomposting queen. Fort nately for gardeners sho on land, worms can wo their wonders indoors—in small bin. Worms consun half their weight in foo scraps daily, and over a wi ter will produce a healtl batch of humus: Pla worms and shredded dan newspaper in a ventilat bin, add scraps daily, a in spring, sprinkle t results on your garden.

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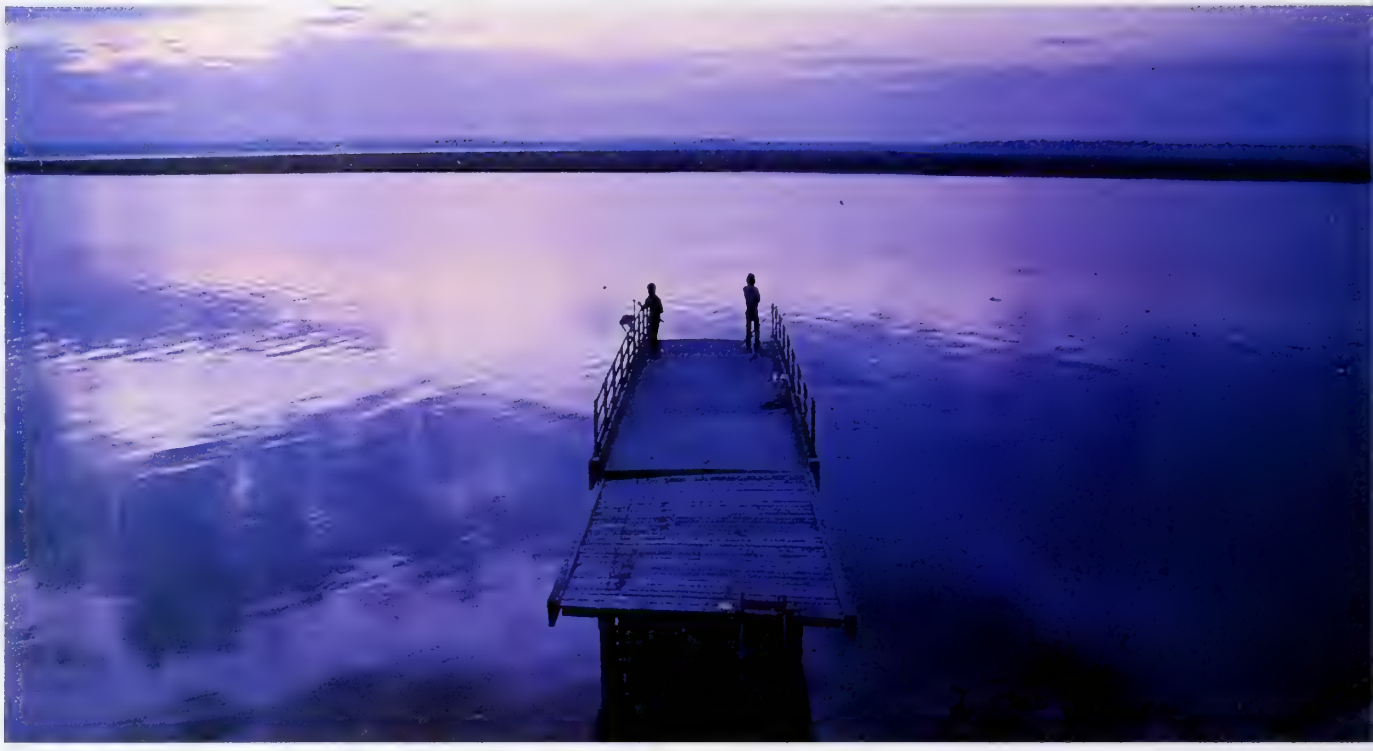
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Gorgeous solitude

Some of the Sea Islands off the coast of Georgia are still remarkably wild amid the traces of early inhabitants

BY JONATHAN LERNER

The beaches are empty, the surf a tranquil swoosh. The stillness is broken only by an occasional chorus of cicadas and tree frogs inciting each other to a frenzy in the thickets of live oak and palmetto. The Sea Islands, dozens of low, green barriers that mark the length of Georgia's coast, have long known human presence; the traces of early inhabitants are everywhere.

Years ago the islands of Jekyll, St. Simons, Sea Island and Tybee were tied to the mainland by causeways, and today they look like suburbs by the sea, with shopping centers and golf courses, motels and houses right on the dunes. Wolf, Blackbeard and Wassau Islands, on the other hand, are National Wildlife Refuges that you can visit only for the day and only by private boat; ferry service, lodging and camping facilities are nonexistent. Cumberland, Sapelo and Little St. Simons—the three I visited—have places to stay and ferries to get you there. Sultry in summer but dazzlingly fresh the rest of the year, these islands offer that rare privilege, gorgeous solitude.



That's what some of America's wealthiest families wanted a century ago, when they bought whole islands for winter retreats. Jekyll Island was purchased in 1886 by a group from New York that included Rockefellers, Astors, Goulds, Pulitzers and Vanderbilts. They may have chosen Jekyll because of its surpassing beauty—as pristine then as Cumberland, Sapelo >

View from Georgia mainland (TOP) to Cumberland Island. ABOVE: Wild horses and the ruins of Dungeness.

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On Cumberland Island, I was able to read the sweep of history in a Timucuan kitchen midden, plantation slave quarters, and the ruins of a Victorian mansion

and Little St. Simons are today—or perhaps they had heard the legends imputing great healthfulness to the Sea Islands.

The members of the Jekyll Island Club built a village of enormous "cottages," but other captains of industry preferred islands of their own. Thomas Carnegie, the Pittsburgh steel baron and brother of Andrew, purchased almost all of Cumberland. Howard Coffin, a leader in the early automobile industry and chief engineer of the Hudson Motorcar Company, bought Sapelo in 1912. In 1934 he sold it to tobacco magnate R. J. Reynolds. We have such families to thank for the preservation of these two islands: In recent decades, when resort developers were eyeing the miles of beachfront, the islands' owners turned their properties over to state or federal agencies that could protect them from development.

Cumberland Island, where Carnegie descendants manage the Greyfield Inn, is now designated a National Seashore. This is the southernmost island in Georgia, and Greyfield's launch departs from Fernandina Beach, Florida. Mitty Ferguson, great-great-grandson of Thomas Carnegie, piloted the launch through Fernandina's busy port and into quiet Cumberland Sound. We passed by the docks where a ferry deposits day-trippers and backpackers, and by the landings of several houses, barely visible through the live oaks, that still belong to Carnegie relations.

Greyfield, a big white Colonial Revival house built in 1901, has a porch long enough to accommodate several groups of tall rockers and wicker armchairs set off from one another by masses of potted greenery. At each end, under whirling paddle fans, hang swings so commodious that it was necessary to affix a label: "Three People Maximum."

One morning a Greyfield staff naturalist, Fred Whitehead, took me on a jeep tour of the sixteen-mile-long island. Witl his help I was able to read the sweep of Cumberland's history i its buildings or, more often, in their remains. He showed me kitchen midden (a refuse heap of mostly oyster shells) left b the Timucuans, who were wiped out by diseases brought b 16th-century Spanish colonizers. We saw slave quarters fron the days when the island had cotton and sugar plantations— just a somber line of chimneys, every splinter of the primitiv dwellings having long ago decayed. We passed by Plun Orchard and Stafford, two imposing mansions built at the tur of this century. The Park Service spends hefty sums just to kee these huge, unoccupied houses from rotting in the subtropica climate. We ended our tour at Dungeness, the Carnegies' mai house, which burned down—some say by the hand of a venge ful poacher-arsonist—in the 1950s. Judging from old photos Dungeness was a high Victorian folly, lacy and fussy as a wed ding cake, but its ruins are austere and beautiful. The out buildings make up a small village, implying the elaborate staff that were required to support the good life in these remot places. Fred also pointed out nests of endangered sea turtles; pond full of baby alligators; wood storks, egrets, ibises and fera horses grazing together in the cordgrass.

Evenings at Greyfield begin with drinks in the dark clubby bar. Guests then descend to the formal ground floor dining room with a view across broad, manicure lawns to sunset over Cumberland Sound. For the sumptuou dinners, ladies wear dresses and gentlemen don jackets It is this imposition of civilization on so wild a place tha is Greyfield's great charm.

The boat to Sapelo Island is a sleek new vessel run by the

On Sapelo, the remains of an 18th-century plantation (ABOVE LEFT) are walls made of tabby, a cement containing oyster shells. ABOVE RIGHT: The inn on Little St. Simons has its original twig furniture.

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The inn at Little St. Simons caters to the active, with naturalists and guides on staff to lead boating, fishing and riding expeditions as well as birding tours

state's Department of Natural Resources for the island's residents and the staff of the University of Georgia Marine Institute. Sapelo's last private owner, R.J. Reynolds's widow, sold it to the state in 1969 for a wildlife refuge and base for marine study. South End House, the Reynoldses' home there, is used occasionally by the university for seminars, and its outbuildings are labs and dorms for researchers. The low white house, built by cotton planter Thomas Spalding in 1810 and based on Jefferson's Palladian design for Monticello, was rebuilt in the 1920s closely following Spalding's plans. It is crisply symmetrical, with a broad tiled terrace; the grounds are a dreamy, gone-to-seed park.

The twists and turns of the coastline here made smuggling easy, and slaves were brought in long after the slave trade had been outlawed. Thus the blacks who worked the island's cotton and rice plantations tended to be closer to their West African roots than those elsewhere. The isolation of island life continues to discourage assimilation on Sapelo. The islanders still have distinctive African-influenced traditions and a lilting tongue called Geechie, not always intelligible to the speaker of Standard English.

Hog Hammock, a community of slave descendants, is a scattering of weathered cottages and trailers strung out along sandy lanes beneath loblolly pines. It looks much like any southern hamlet, except that some buildings are painted in bright colors, a tradition born of the slaves' belief that such colors brought good luck. Georgia has done a better job of preserving its islands than South Carolina, where the Gullah people, also descended from slaves, are being pressured from their homes by resort development. Still, Sapelo's is the last isolated slave-descendant community in the state and young people leave for mainland jobs. The population is only 68.

This is a source of much concern. There was talk, for instance, of changing the ferry schedule to allow people to move back to the island and commute to their jobs. But Nancy Banks, who with her husband, Ceaser, retired to the island in 1984 and now runs a modest lodging called the Weekender, is doubtful that others would return to the island, where the only employer is the Department of Natural Resources. Nancy Banks explained her doubts: "Ceaser and I are self-employed, but for people who are set up in jobs on the mainland it's not so easy to think about moving back."

The Weekender offers a few rooms-with-bath which share a kitchenette. Dinner only is served in the "Hog Heaven" dining room: authentic but lightened Southern fare, heaven indeed. Bring your own supplies for other meals.

Sojourners are on their own on Sapelo—no neat Park Service signs pointing the way. I wandered among the melancholy remnants of a plantation. Strewn around a bi shaggy clearing at the edge of the Mud River are half a doze ruined buildings made of tabby, a rough cement of sand, lim and oyster shells used for all early buildings on these islands These were built in the 18th century by an exiled French roy alist who called his estate Chocolate, the name by which it i still known. Roofless and overgrown with vines and trees, thes buildings seem to be melting back into the earth.

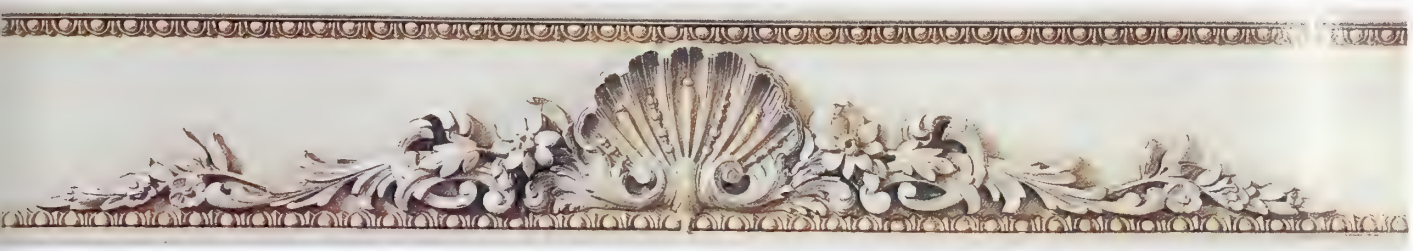
To get to Little St. Simons Island—called that to distin guish it from neighboring St. Simons— you drive to a marin at the far north end of St. Simons, where palatial vacatio houses are being built along the waterfront. The ol Berolzheimer hunting lodge on Little St. Simons, a rambling high-ceilinged 1917 clapboard-clad structure, operates mos of the year as an inn. Interior walls of dark pine wainscotin are studded with hunting trophies, old maps and china. Ever object in the house gleams with long use. The lodge has tw guest rooms furnished with original twig furniture. Othe accommodations are in simple, spacious houses perched on th edge of a salt marsh or near the woods.

If Greyfield is a merry fantasy of old wealth on holiday, an Sapelo a rather sad window to a vanishing past, then Little S Simons is the University of the Barrier Islands, a place fo those who like to learn something on a vacation. The in caters to the active, with naturalists and guides on staff to lea boating, fishing and riding expeditions as well as walking an birding tours. The island is famous for its rare birds.

In places as serene as these, it's easy to forget the ill health o our planet. One night on Cumberland I walked through th woods to the empty beach. I was shocked that I could see, few miles south at Fernandina Beach, Florida, an enormou paper mill belching and fuming like some vision of hell. A Little St. Simons I asked naturalist Kevin McIntyre about th local environment's condition.

"There's nothing wrong here that you can actually see, he said. "But I worry about the bigger systems." We wer standing on a low bluff at the island's north end, lookin across to the distant tree line of Sapelo. We had just seen flock of wood storks—big white-and-black birds that ar heart-stoppingly graceful in flight. "It's wonderful to se them," said McIntyre, "and you might think it's a health sign. But the reason they're here is that their habitat i South Florida is shrinking." Sobering thoughts in an intox icating place. An island can seem so far away, but all th world's oceans are one. ■

Jonathan Lerner's Caught in a Still Place, *is a novel about a tropical island during an ecological disaster.*



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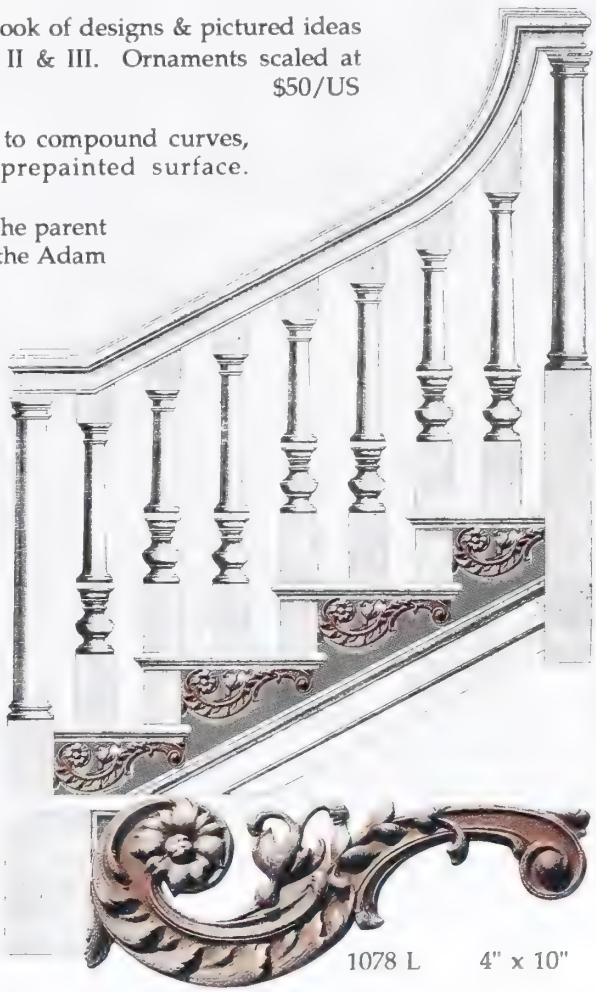
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house beautiful
JANUARY 1994



1994: The year of design

1994. It doesn't seem possible. Only six more years and we'll be entering the 21st century. With that in mind I've resolved to help make 1994 a year in which we all think more about the potential of design. There are simply too many problems that could benefit from the economic, aesthetic and spiritual force of good design.

Christopher Hyland, a home furnishings businessman and member of President Clinton's transition team, got me thinking about it. During the transition, Hyland convened a group of design professionals in Little Rock to consider how some of the new administration's economic and social goals could be furthered by good design. One of the results of that meeting is a proposal that Hyland submitted to the White House urging the inauguration of a Presidential Design Awards program. He felt that the program would signify a new attitude toward the importance of design to America's well-being. We thought it was a great idea, for reasons ranging from environmental responsibility to economic viability. Then we called the White House and discovered there already *is* a Presidential Design Award.

Actually, we still think it is a great idea.

Design of course nourishes the soul and delights the eye, but responsible design can also help us protect the environment and its natural resources; it can assist the young and the old, the able and the handicapped in living useful and productive lives; and it can help us to create new jobs and better products to sell here and abroad.

So why don't we know anything about this Presidential Design Award? When Hyland came up with his proposal, he garnered professional and academic support from institutions and associations all across the country. None of them seemed to know about the existence of the award, either. So maybe what is needed is not a new award, but a more vigorous and far-reaching approach to the one already in existence.

The advocates of the presidential award have suggested that it might be called the Jefferson Presidential Design Award, in recognition of our architect president's well-known and serious interest in design as a problem solver. Jefferson was elected in 1800. Almost 200 years later, at the turn of another century, let's celebrate all the important things design has done for America.

Louis Oliver Gropp

EDITOR IN CHIEF



Straws in the wind

The spirit of faraway lands wafted through the Kips Bay show house this year



BY JILL KIRCHNER

PHOTOGRAPHY BY SCOTT FRANCES

PRODUCED BY SARAH KALTMAN AND CAROLYN ENGLEFIELD

A balmy breeze scented with jasmine, the rhythm of drumbeats, a taste of ginger—the evocations in the Kips Bay Boys & Girls Club Decorator Show House in New York this year were decidedly exotic. After years of flowery chintzes followed by seasons of beige and bareness, the thirst for pattern reemerged, quenched this time with spicy fare—batik-y prints, exuberant colors, tented walls, sisal and straw. The provenance was often "something you can't quite put your finger on," as T. Keller Donovan said about his room, but the drift was global. Rather than literally translating a foreign tongue, the three designers here let the mere lilt of an accent inspire their rooms. "We're picking up primitive patterns and interpreting them for now," explained Donovan. Genevieve Faure, whose tented room gave the feel of a clean-lined caravan, says her influences were "Turkish, Ottoman, Oriental—though I used things totally of our time, designed and made now." Sig Bergamin got gloriously carried away with a patchwork of colors and patterns that reminded him both of his native Brazil and "an island paradise." All these high-spirited schemes also offered good down-to-earth strategies for transforming small, plain, boxy rooms into enchanting ports of call.



A lush pastiche of pattern—32 different fabrics and borders from Clarence House, Ralph Lauren and Le Décor Français—enlivens the walls of this dining balcony by Sig Bergamin. "I love to mix, mix, mix!" he says with enthusiasm, choosing an 18th-century Anglo-Indian breakfront, Chinese red lacquer, and Victorian bamboo chairs. Seashells fill the shelves instead of china, sea grass covers the floors, and baskets, beads and a profusion of orchids lend a tropical air. A trompe l'oeil sky helps lift the ceiling. Bergamin says, "I wanted to put a little bit of my country, Brazil, into the United States."

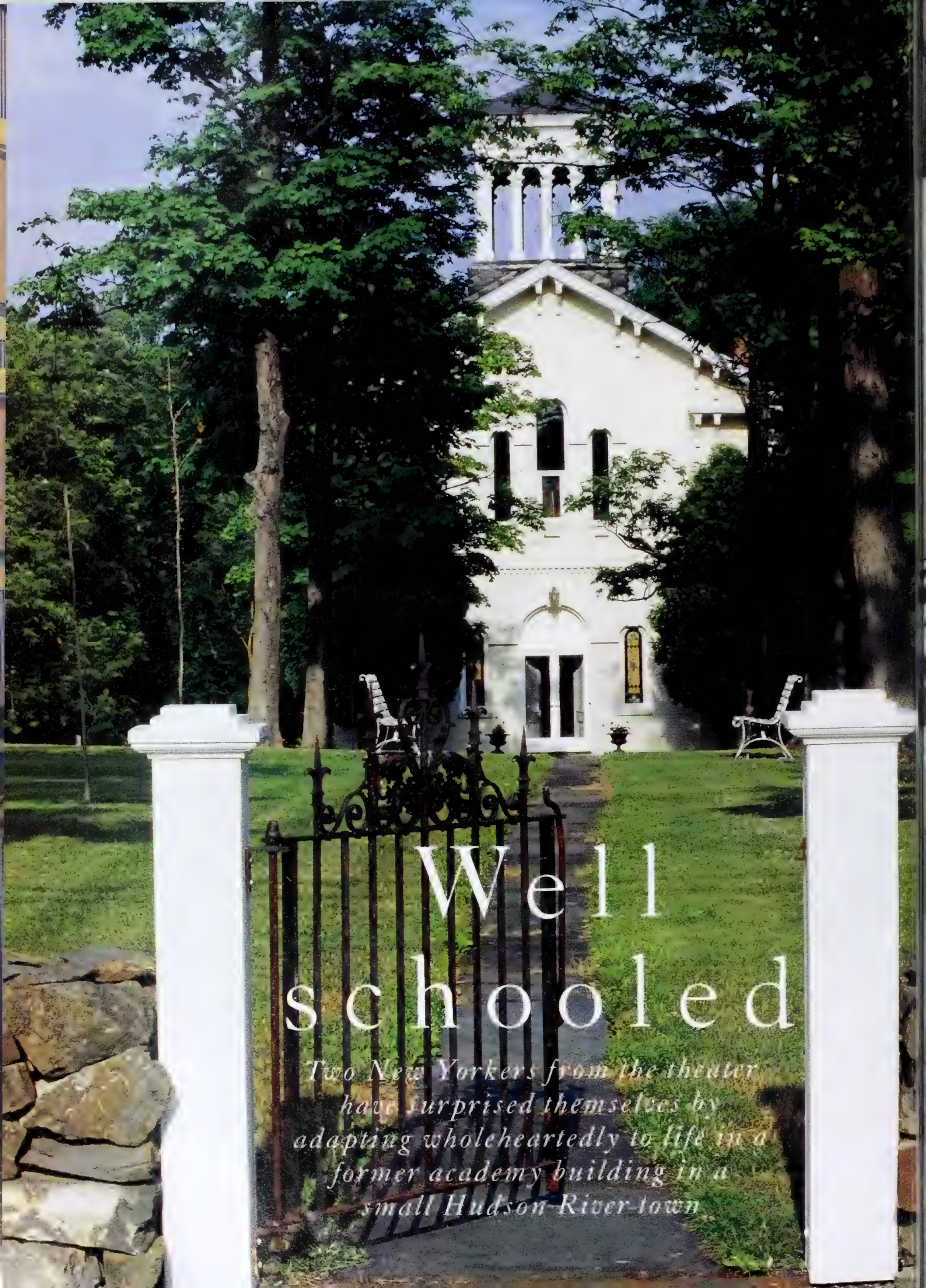




Genevieve Faure turned a negative—a small, boring space—into a positive: a cozy pavilion. She did the trick with crisply striped fabric from Quadrille. Sectioned like a tent, the stripe gives the low-ceilinged room the illusion of height. Faure designed the daybed, table and Sardinian-style ottoman with straw fabric topped with a mix of motifs "that are late Victorian, but also Greek and Byzantine—they're timeless." She used a Gothic mirror to "give the tiny room an extra window, and though there's no fireplace, a console table and the mirror anchor the room."

For more details, see Reader Information





Well schooled

Two New Yorkers from the theater have surprised themselves by adapting wholeheartedly to life in a former academy building in a small Hudson River town







BY ELLEN STERN

PHOTOGRAPHY BY LIZZIE HIMMEL

PRODUCED BY DARA CAPONIGRO

They never sat in the classrooms, the cupola bell never summoned them to chapel, but Michael Belanger and Gary DiMauro were nonetheless captivated by the brick Italianate-style Trinity Church and School just off Broadway in the Hudson River town of Tivoli.

They were two fellows from quite another Off-Broadway. Belanger had performed in such robust New York offerings as *Vampire Lesbians of Sodom* and *Psycho Beach Party* and then became an antiques dealer and decorator. DiMauro had done summer stock and radio jingles. But rural pleasures beckoned, and in 1988, after months of browsing through an assortment of casual cottages, they pulled up to the academy. Built in 1854 as part of a campus that included a dormitory, laundry, windmill and stables, this was the only building still standing.

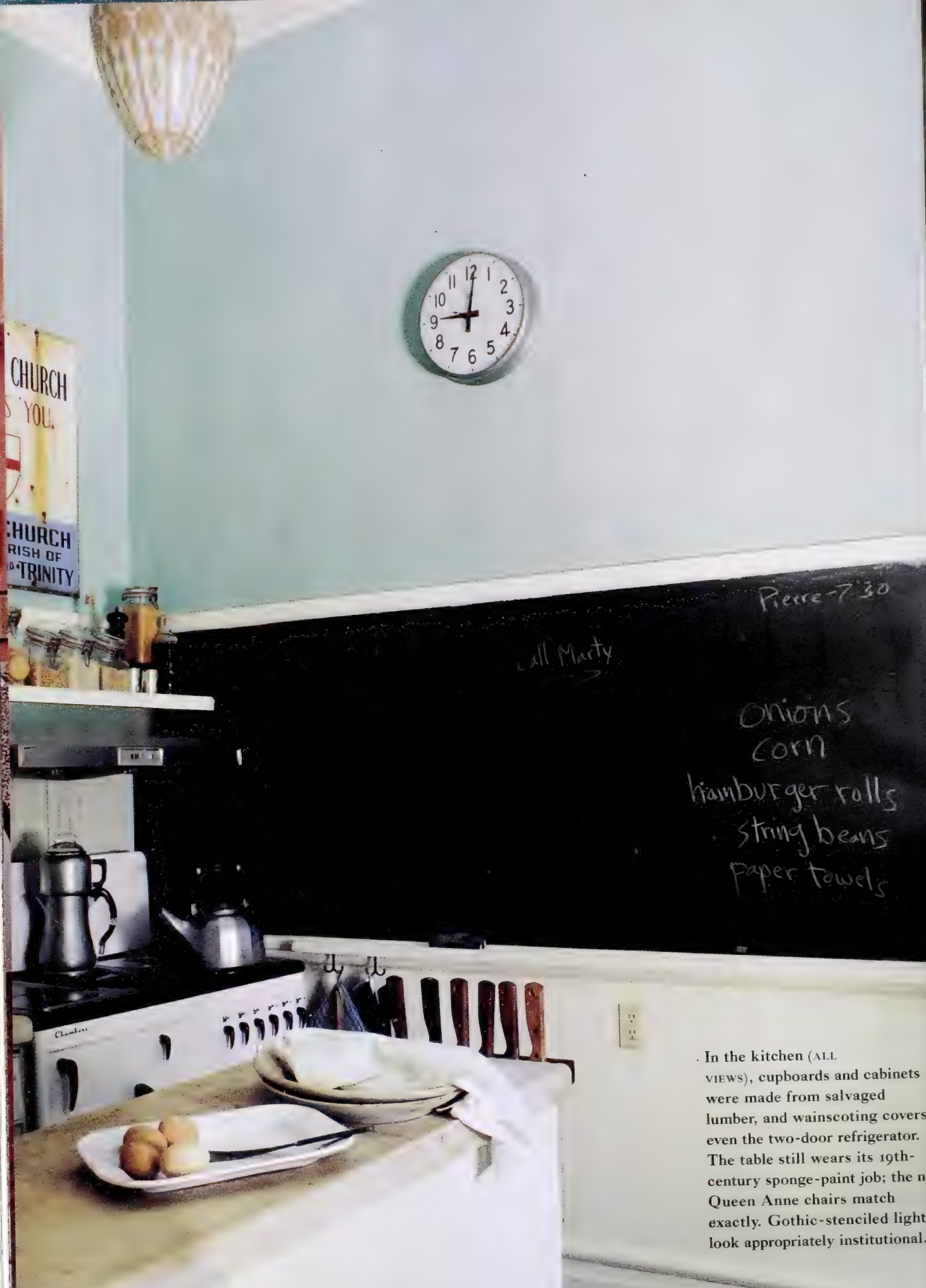
They were enchanted by the space, the history, the Civil War monument on the front lawn, and the quaint reality of Tivoli. "It's not all cutesified and boutiquified, not like a Disney river town," says Belanger. "It has a funky, rough edge about it." They made a quick decision. "We had jobs in New

Trinity Church and School (OPPOSITE) **is no longer a sanctum sanctorum, but the country house of two New Yorkers. A century ago the lawn was a parade ground.** ABOVE: **The foyer pew comes from the chapel, the church directory from outside. Michael Belanger painted the mural of the view from the cupola.** TOP: **The symmetrical staircases.**



The living room is a nonsectarian mix of oversize furniture, Victorian travel photos, and architectural elements. On the bluestone dining table are church candlesticks from Montreal. The tole-and-silvered-glass chandelier originally hung above the chapel altar. All fabrics are by Waverly.





. In the kitchen (ALL VIEWS), cupboards and cabinets were made from salvaged lumber, and wainscoting covers even the two-door refrigerator. The table still wears its 19th-century sponge-paint job; the new Queen Anne chairs match exactly. Gothic-stenciled lights look appropriately institutional.

When they moved in, the kitchen was a festival of plastic laminate. Now it is smartly outfitted with white wainscoting



York," he says, "but we couldn't pass it up." So they took their jobs with them. Belanger began selling antiques and seeing clients by appointment in a downstairs room; DiMauro got his real estate license and began dealing deeds from the robing room above. The weekend retreat became their mainstay, the city apartment a pied-à-terre, and the two former actors were soon trustees and committeemen of the town.

The uniformed pupils, who for over fifty years read Virgil in these rooms, played marbles against the stone foundation, and performed military drills on the parade ground out front, would have no trouble recognizing the place. Nor would Tivoli's blue-collar citizens; after the school closed in 1896 they attended Sunday services here rather than down the road at St. Paul's, where the blue-blood Astors and Livingstons worshipped. Architecturally, little has changed. Symmetry still reigns. Staircases and alcoves, grillwork heating vents and ample windowsills remain as they were. The original dreariness does not. The once gloomy walls are now sponge-painted rose pink, sunflower yellow and mint green. The austere rows of oaken desks have been replaced by Victorian armchairs, American Empire sleigh beds, cabinets of blue-and-white crockery, and—the boys would have giggled—a bare-breasted, turn-of-the-century Venus de Milo from a Syracuse library. And the air is blessedly free of chalk dust, filled instead with the fragrance of thyme and oregano







The bedroom (ABOVE, TOP RIGHT AND OPPOSITE) is particularly cheerful with yellow walls and hunter-green floor, a hodgepodge of baskets, 1920s torchère, and antlers that replace a missing crest aboard the Victorian bed. The curtains are dime-store mattress ticking; the bed linens are "everything from Grandma's castoffs to Ralph Lauren." TOP LEFT: Family photos in bedroom hallway.

For more details, see Reader Information

snipped from the herb garden and tossed into peasanty stews.

When they moved in, the kitchen was a festival of plasti laminate. Now it is smartly outfitted with white wainscotin and cabinets built from salvaged lumber. The marble on th island counter comes from a 19th-century butcher shop in neighboring town. The stove is old but new—an unsol 1946 Chambers discovered in the rear of an appliance store with a pristine *Idle Hour Cookbook* still sitting in the ove and offering a Club Day Dinner, Gadabout Dinner, Yanke Saturday Supper. For grocery lists and telephone message there is a school blackboard on the wall.

The foyer, graced by a pair of winding stairways wit mahogany railings, is very much as it always was. The boy coat hooks are in place, as is the anguished "Physics Physics etched on a windowpane. One of the stained-glass window was found in a local barn and the other was made to match.

And now it's time to take business out of the house an around the corner to Broadway. Belanger's antiques shop known as J.S. Clark & Co. after the first rector of th church and first mayor of Tivoli, as well as DiMauro's rea estate office will open in adjoining shops this winter. The the place will be totally theirs. Or almost. "People stil march in thinking it's a church," Belanger sighs. "They'll sa to Gary, 'Are you the pastor?' even if he's in a bathrobe We've *got* to remember to lock the door."





An architectural designer and an artist live like a latter-day prince and princess in the garden pavilion of Vienna's Palais Liechtenstein

A palace of one's own

The ceiling in the main room is close to 25 feet high. Furniture seems to float in this stripped-down space. Architectural designer Otto Rou liked the contrast between ornate plasterwork and plain planks so he never bothered to lay 18th-century parquet over the subflooring. Red chair by Ron Arad, chaise by Philippe Starck; polka-dot teapot is Russian.





BY CHRISTINE PITTEL

PHOTOGRAPHY BY CHRISTOPH KICHERER

Some people have all the luck. Architectural designer Otto Rau and his companion, artist Laula Fritz, woke up one Sunday morning and decided to go to Vienna's Museum of Modern Art, housed in the baroque splendor of the Palais Liechtenstein. On their way through the surrounding park they stopped to peer into the tall, arched windows of an intriguing pavilion that looked abandoned. Just at that moment a car pulled up and the manager of the Liechtenstein estates emerged. Three minutes later he and Rau shook hands on a long-term lease.

Fritz and Rau's new home had never been lived in, thus there was no heat, no bath, no bedrooms, no kitchen. Built as a billiard room in 1695, it had become the family chapel in 1750 and was lately gathering dust and discards. The couple spent two years on an interpretive renovation, using traditional techniques whenever possible. In the huge main room they restored the delicate plasterwork decorating the ceiling and graceful columns; much of it had disintegrated in the dampness. They built chimneys, added fireplaces, and threaded pipes to pump hot or cold water through the thick walls to warm or cool the house, depending on the season. They needed to dig down to the old foundation and, says Rau, "Once we started digging, we couldn't stop." So they extended the original wine cellar, which only ran under half the house. "Many of the decisions were really made by the house, and we just followed it," he explains. "We fell in love with the place from the outside, and we wanted to give the inside the atmosphere you would expect."

Rau instructed the artisan who made the iron sconces that ring the great room, "Imagine Pablo Picasso had dined in a baroque palace, then woke up the next morning and sketched the room." Lit with candles, "the space is so amazing, like a dream come true," he exclaims. "We have invested love in every detail, and the house has given it all back."



In the 18th century it was the fashion to have a Chinese room, so Rau whimsically made the kitchen into one (ALL VIEWS). Artist Raja Schwahn-Reichmann painted the blue-on-white Oriental motif in forty hours straight while Fritz and friends read aloud to her.



A painted ghost guards the door to the original wine cellar. RIGHT: Stairs lead down to the cellar and up to the attic, where three guest bedrooms are planned. BELOW: This part of the cellar is all new, but the vaulted walls of old brick and a salvaged limestone floor make it look ancient. OPPOSITE BELOW: In order to dig the cellar they had to remove the mosaic floor in the ground-floor bedroom and then reconstruct it. The desk is early-19th-century Directoire, and the cone-shaped chair dates from the 1950s. OPPOSITE ABOVE: The round fireplace was inspired by the 18th-century French architect Ledoux.







The Chanel principle

Thomas Beeton believes in mixing the real with the fake, the old with the new, the costly with the inexpensive

BY PILAR VILADAS

PHOTOGRAPHY BY TIM STREET-PORTER

PRODUCED BY BEVERLY McGUIRE

"I don't like being pigeonholed," declares Los Angeles decorator Thomas M. Beeton. "Many people think of me as traditional, but I aspire not to be limited to any one thing." Here in his own apartment in a 1936 streamlined Moderne building, Beeton is free to demonstrate his considerable versatility as well as his theories on design.

"I have no compunction about putting a piece from 1760 and a piece from 1960 in the same room," he says. Beeton's preference for this relaxed "undecorated look" developed during the five years he spent working for G.R. Durenberger, the noted southern California antiques dealer and



When the dining room chairs are turned outward, the room is in its library mode. Urn paintings on wall by Dana Westring. OPPOSITE: Thomas Beeton's apartment opens on a high-fashion note, even though the lover chair is from a yard sale and the Venetian mirror is not very old.



Against a backdrop of pale living room walls painted by Elloree Findley are deployed a plaster swagged table of Beeton's design, a 19th-century American mirror, French smoking chairs and a Georgian trunk. Huge bust jars the scale in a typical Beeton gesture.





He is convinced that one sofa was a movie prop. "I'd rather have a studio's idea of an 1840s sofa than the real thing—it's less serious"

connoisseur. Beeton went on to run his own antiques shop in Los Angeles for three years "before decorating took over."

To him, 1940s French leather club chairs, Robsjohn-Gibbings chairs from the 1950s and an American Victorian mirror seem to be a natural assemblage, along with a Louis Philippe–style sofa that Beeton is convinced was a movie prop. "It's better to have a studio's idea of an 1840s sofa than the real thing—it's less serious," he says. He believes in "the Chanel principle—mixing the real with the fake."

For Beeton, something expensive is not always something better. Consider his silver-gilt mantelpiece. "The trick is to do it in cheap gilt and then glaze it," he explains. "The umber in the glaze makes the gilding look realer and richer." He even used such a glaze on the living room's seagrass carpet to give it a subtle glow, and the inexpensive cotton piqué curtains look just as elegant as the costly animal-print velvet on the chair pillows.

Throughout the rooms are more than a few of Beeton's favorite things: an English tea set painted with Gothic ruins, a plaster bust of the poet Virgil, a camelback love seat that was his parents' first furniture purchase. Beeton admits that he'll probably succumb to the temptation to reinvent his surroundings. "Your own space should keep you fresh," he maintains. Asked if that meant a designer's home should be his laboratory as well as his castle, he replied emphatically, "If it isn't, you're in trouble."

The designer painted the tranquil bedroom (ABOVE) **in what he calls a "vaguely Moorish" design in buff and persimmon. A blue-glass framed mirror hangs over toile-covered sofa.** OPPOSITE: **Why shouldn't a bathroom have charm? Beeton gave his an étagère filled with books and photographs, a French neo-Gothic chair with a fringe skirt. Mahogany dressing case, J.F. Chen.**

For more details, see Reader Information



Wizards at work

Visitors to this romantic house and its astonishing garden might be inclined to think they are not in Kansas City anymore

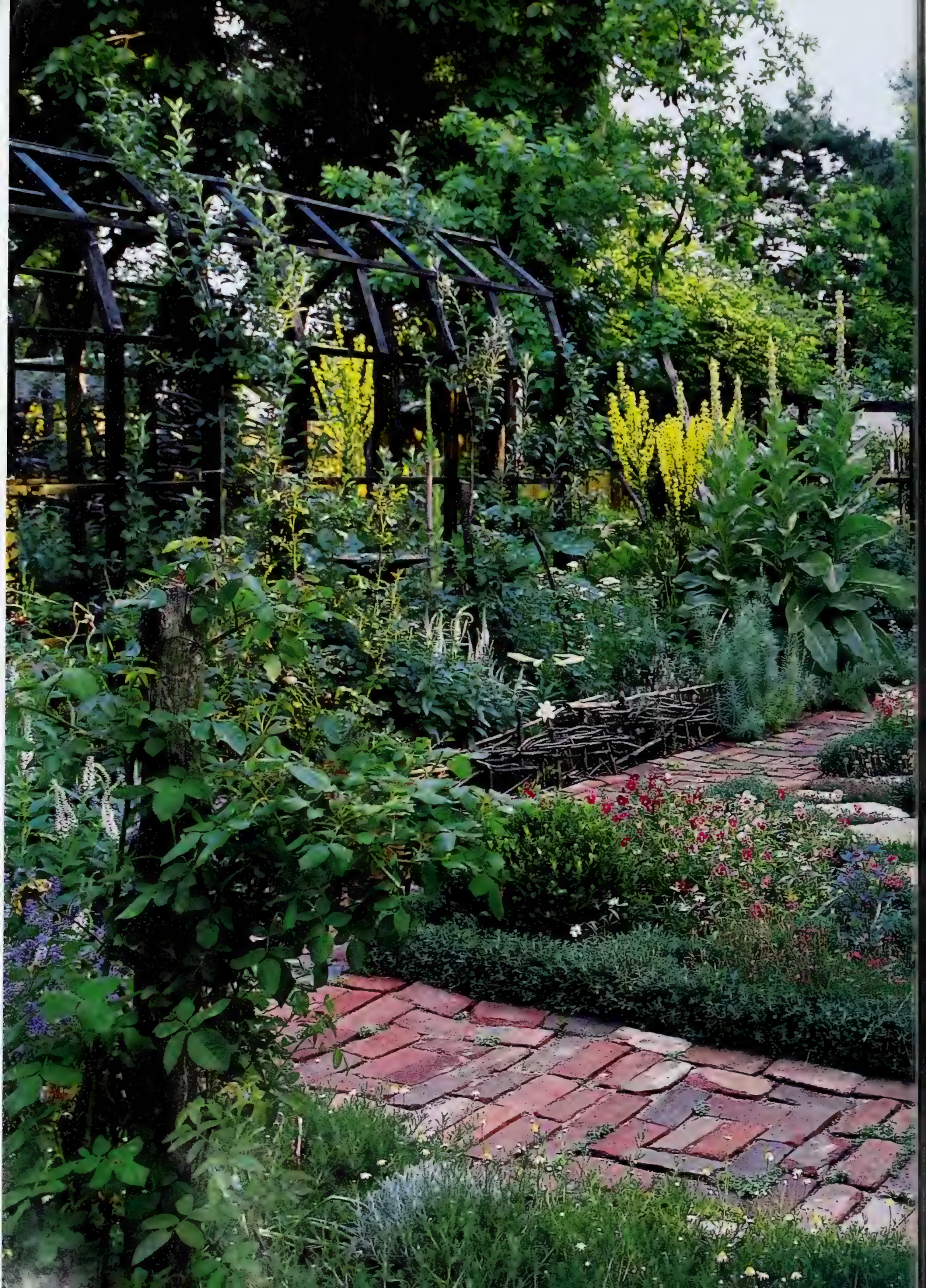




To achieve the long-established look that the owners sought, they added new cabinetwork such as the arched cupboard (ABOVE) and surrounding paneling in the dining room. BELOW, LEFT AND RIGHT: Two kitchen views show a collection of 19th-century yellowware and an antique game board that helped inspire the garden design. RIGHT: In the upstairs sitting room, ticking covers Victorian iron chaises, wall-hung quilt is of 18th-century fabric.









The herb garden is based on one the owners saw at The Cloisters museum in New York; the brick path was copied from Rosemary Verey's design at Barnsley House in Gloucestershire. The garden is laid out on three forty-foot-wide lots next to the house.







BY MARTY ROSS

PHOTOGRAPHY BY PETER MARGONELLI

PRODUCED BY SENGA MORTIMER

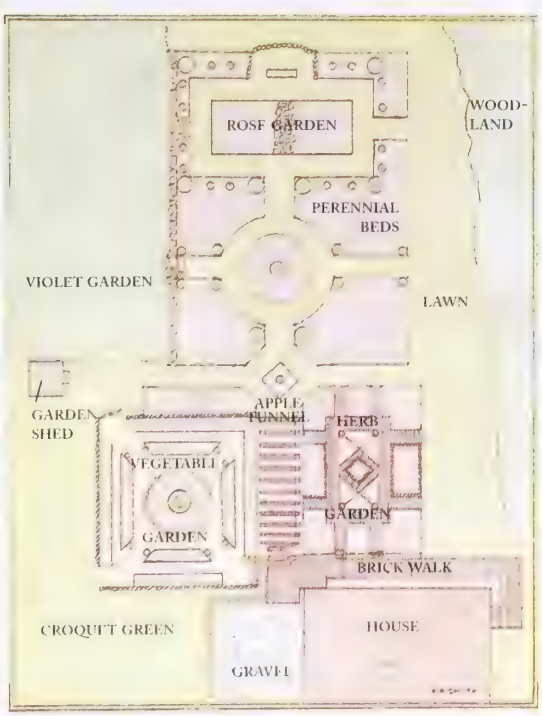
"It was nice to start with," Bruce Burstert says of the 1931 Federal-style house in Kansas City, Missouri, that he shares with Robert Raymond Smith. Still, the new owners tried to turn the clock back. "The details were wonderful, but we wanted a 19th-century feeling, so we aged it, built in traditional cupboards, glazed the walls and woodwork," says Smith. Then to create an easy blend of formal and informal, they furnished with unpretentious antiques, glowing Oriental rugs, comfortable slipcovered upholstery and piles of quilts and pillows.

Although the trim six-room house charmed them, it was the three overgrown lots next door that convinced them to buy the property. They had spent ten years without a garden.

Smith and Burstert are partners in a Kansas City decorative arts business. Their midtown shop offers furniture, Oriental rugs, things for the table, and garden ornaments. They also design interiors and gardens all over the region. The two Midwest natives appreciate Kansas City's tranquillity, reserve and stability, but in their discreet and unique way, they shake it up. Their shop, their house and their garden add a strong cosmopolitan note to the staid local tradition.

Although Smith and Burstert had designed many gardens for friends and clients, this was their first garden for themselves. After laying it out with string and stakes in the dead of winter, they waited for early spring to begin a frenzy of clearing, building and planting. "When you take down trees you get that pioneering feeling," Burstert says. Of course distinguished trees like an American smoke tree and an ancient mulberry were left in place.

The garden's formal layout presents a sweep of lawn and bands of pattern and texture. The careful design's sharp edges are allowed to run wild—a little—and nursery binges fill the empty spaces as soon as they are noticed. A great writhing wattle fence evokes the frontier spirit of Missouri, and the apple tunnel arbor is a grand gesture inspired by Gertrude Jekyll, one of the master garden designers whose work the men studied during those ten gardenless years. The arbor's good bones show most spectacularly in winter, a discovery the partners made the day it was finished, a day Kansas City got six inches of snow.



CLOCKWISE FROM OPPOSITE TOP LEFT: **The herb garden. The vegetable garden, modeled on an English design from 1618, arrays Brussels sprouts, peas and marigolds against a wattle fence. The Jekyll-inspired apple tunnel. Pyramid trellis supports climbing roses. Two views of leeks and strawberries around a stone capital.**

Ticking stripes are painted on the floor in Smith's bedroom. He added strong, simple accents: a Navajo rug on the wall, a 19th-century Amish quilt, an Adirondack table. Burstert's fanciful bedroom (BOTTOM) is inspired by painter Carl Larsson's Swedish home. RIGHT: Unabashed ease in the kitchen is provided by a daybed and chaise with feather pillows and quilts, an American Queen Anne tea table on an old Kazak rug.

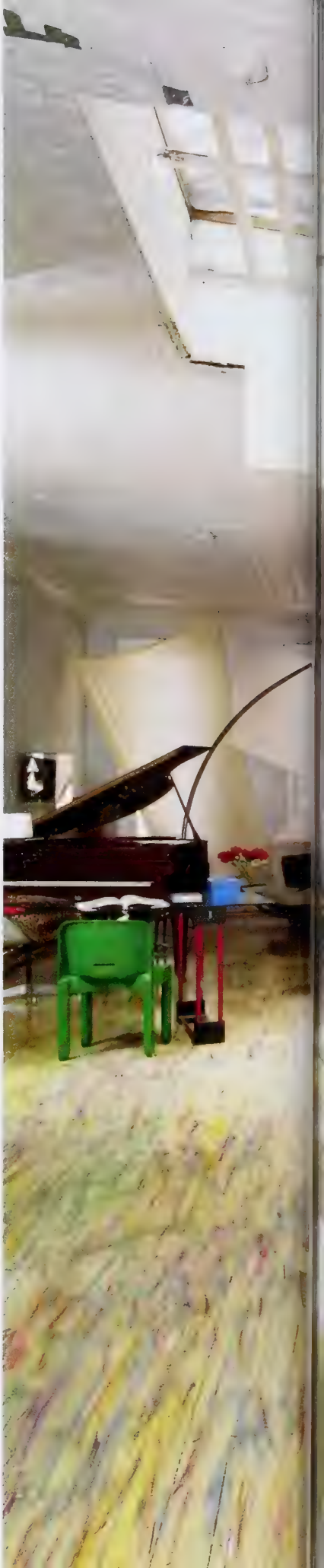
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URBAN ALCHEMY

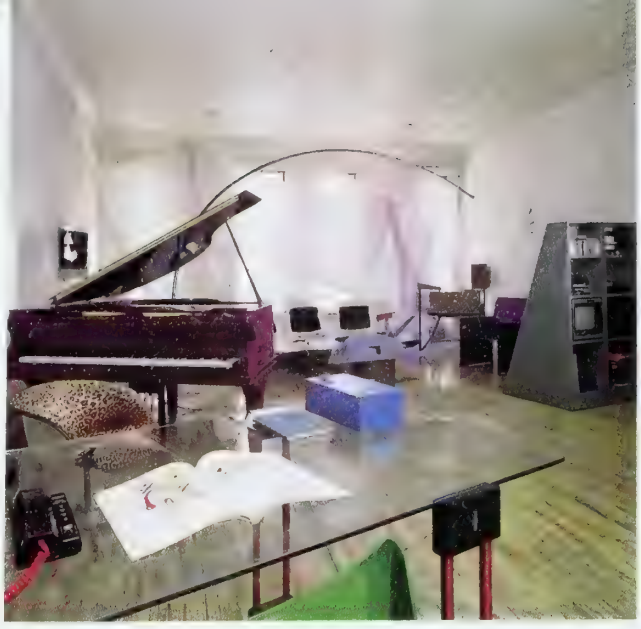
Behind a grimy door in a battered old Manhattan neighborhood, a steep flight of stairs leads to the dazzlingly original loft of an architect–furniture designer





Architect James Hong has converted the top floor of a small building on a densely populated street on New York's Lower East Side into a sunny loft (RIGHT) that serves as his home, office and studio. ABOVE: Hong stands against the front of his building; an obsolete but undisturbed shop sign is a reminder of the Orthodox Jewish population that once inhabited what is now a largely Hispanic neighborhood.

CASABELLA
PARIS
BERLIN
OBJECTS: USA
Arcimboldo

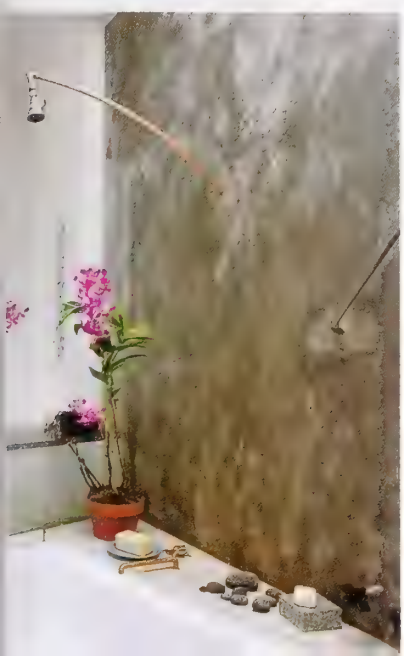












BY SUSAN ZEVON

PHOTOGRAPHY BY MIKIO SEKITA

An architect with a gentle manner, James Hong nevertheless has a fierce dedication to his singular vision of design. He reflects, "My experience in Italy [where he worked for Gae Aulenti] taught me that I could never be the sort of architect who spends his career as a draftsman on large commercial projects. I need to design things that are on a scale that allows me total control, things that have personality."

In the late 1980s Hong, who was trained in his native state at the University of California, Berkeley, decided to leave his job with a New York firm and devote himself to designing and producing his own furniture. He found a three-story building that had last been used for manufacturing ritual candles for the neighborhood's Orthodox Jewish population. The building, abandoned for years, was in dire need of rehabilitation when Hong saw it, but at the height of the city's real estate boom Hong decided that if he was to afford Manhattan he would have to take the challenge.

"When I moved in, the front windows were boarded over, there was no



heat or hot water, and it was a very cold winter," Hong says. He leased the entire building, uses the basement as a workshop and sublets the storefront middle level to a small theater company. Creating 1,500 square feet of living space on the top floor, Hong did most of the work himself. He put in a heating system, installed new windows, restored the tin ceilings, and refinished surfaces, organizing his loft so that the kitchen and bath could take advantage of existing plumbing lines. The front of the loft, facing the street, is open to accommodate a growing collection of Hong's furniture, along with his books, art and purple grand piano.

Hong worked hard on the floors, sanding, filling holes, painting them white, then applying with rags a subtle rainbow of paint tints. The last part to be completed was the Technicolor kitchen.

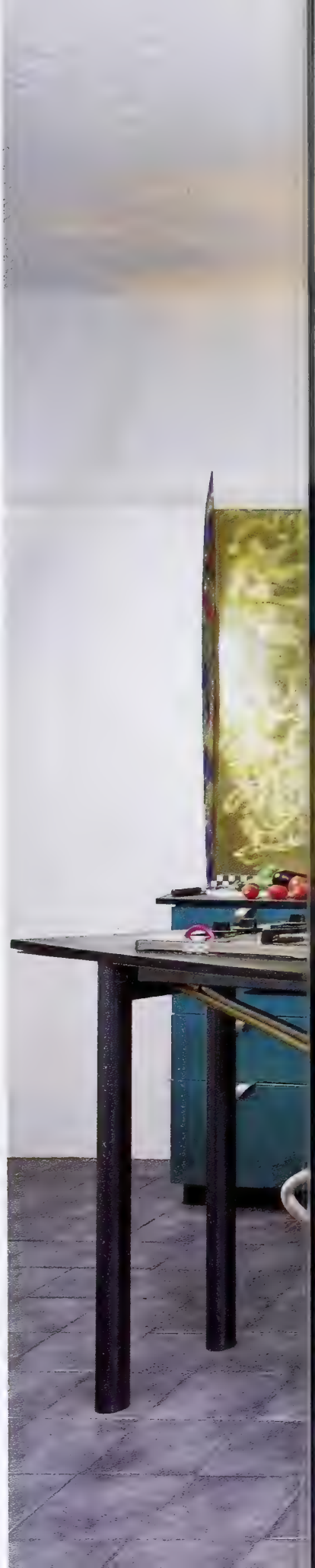
The space is furnished with an ever-changing variety of the architect's own designs, mixed with a few found objects such as the steel Barcelona chair frames that he discovered on top of a pile of trash. "If you keep your eyes open you find that people in New York throw out the most amazing things," he says. His unique furniture designs—dining table, entertainment unit, sofa and bar/storage—all function in a straightforward manner.

The loft may appear complete, but visiting friends constantly encounter changes—new pieces, new arrangements. "If this place is ever finished, I'm going to learn to speak French and play the piano," Hong dreams. Yet it is clear that his home will always be a work in progress.

For windows that pivot open from the center, Hong designed screens made of parachute nylon tinted in pastel hues and suspended from curved steel tubes (OPPOSITE BELOW). **They hang about a foot-and-a-half from the windows. Five views,** TOP TO BOTTOM, LEFT TO RIGHT: **The part of the loft facing the street serves as living room and gallery. At the opposite end, a dining table, chairs and desk are Hong designs. In the skylighted bedroom, the underside of the roof stairway is exposed as sculpture. Hong designed the bathroom sink in stainless steel and copper set into marble. Artist Jorg Dreisorner applied coats of dark and light cement with a waterproof sealer to the walls above the tub.**







"Because the rest of the space was fairly neutral as a background for furniture, I wanted the kitchen [ALL VIEWS] to be a brightly colored element," Hong says. TOP: A central work island contains his range and a swing-out wok. RIGHT: The floor is ceramic tile, countertops are black slate, the wall above the sink is steel, burnished and sprayed with a gold lacquer. The facing of the cabinets is made from medium-density fiberboard, lacquered. ABOVE: Staircase leads to the roof. GE refrigerator, Caloric cooktop, Tappan oven, tea set from ABC Carpet & Home.

For more details, see Resource Information


TOSHIBA

A ripening grace

Ann Dupuy's New Orleans apartment was ten years in the making, but she will never stop adding and subtracting





BY MIMI READ
PHOTOGRAPHY BY
LANGDON CLAY
PRODUCED BY
DARA CAPONIGRO



LEFT: In the foreground, a John Dickinson animal-legged table shakes up a pair of 19th-century French bergères covered in a regatta silk stripe. A nude by New Orleans artist Robert Gordy and a wall sconce made from a gold-leafed cherub serve as the living room's presiding deities. ABOVE: Designer Ann Dupuy.

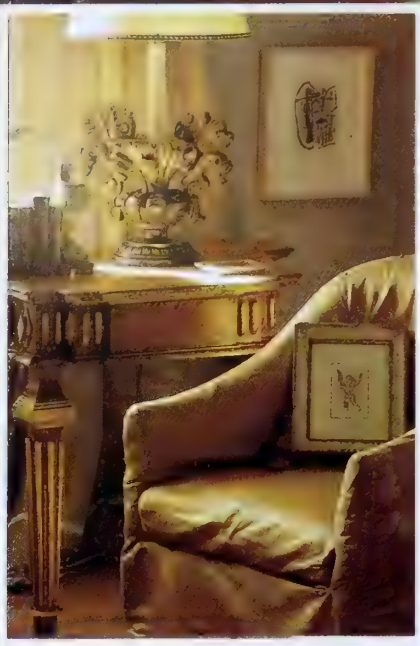
When decorators design for clients, they often begin with an empty house and soon end with a polished set piece. Their own homes tend to accrue more slowly and naturally, subtly gathering character with the years, like a face. New Orleans decorator Ann Dupuy's apartment is the latter kind of place. If it is, as she claims, less "perfect" than the spare, luxe interiors she and her partner, Ann Holden, have created for such celebrated clients as Tom Hanks, Diana Ross and Peter Weller, it is also quirkier, more layered, more ripened—a combination of self-portrait and design laboratory.

Ten years ago Dupuy found this rambling three-bedroom apartment in the heart of Uptown New Orleans. Its second-story living and dining areas are banded on three sides by casement windows. She fell in love with the tree-filtered light and moved in.

Dupuy had the walls painted a soft, glowing beige and the moldings and columns brushed in strict china white. Floors were pickled a pale sand color that is mostly shine. Against this serenely neutral backdrop, she brought together the furniture she had—a pair of 18th-century French bergères, a pair of contemporary armchairs and a sleek 1940s pearwood dining table inherited from her mother—adding more pieces as they turned up in local shops or in her travels.

The traditional three-cushion down sofa in the living room is a Holden & Dupuy design, but in a signature juxtaposition of the primitive and urbane, Dupuy upholstered the sofa in raffia. "It's totally practical—you can't damage it," she says. She piled it with elegant Bergamo silk throw pillows trimmed with a fragile 19th-century fringe. In the dining room, similarly daring contrasts appear. Against an earthy, womanly painting of a nude by New Orleans artist Sarah Sparkman-Boyd, the decorator poses a set of Holden & Dupuy "debutante" dining chairs—simple Italian-made wooden chairs—slipcovered in fancy pleated gold-mesh skirts reminiscent of southern ladies' ballgowns.

"There's no formula here," Dupuy says. "I just add and subtract continuously. And because I see an overwhelming amount of design, only the truly unusual attracts me."



An antique Swedish rock crystal chandelier dresses up the dining room, where Venetian glass grapes and the top of an old torchère sparkle on the table. The pair of caricature paintings—Dupuy calls them the bishop and the bagman—are by Spanish artist José Cundin. INSET: A Portuguese painted table; a Judith Niedermaier chair cradling a 17th-century drawing.

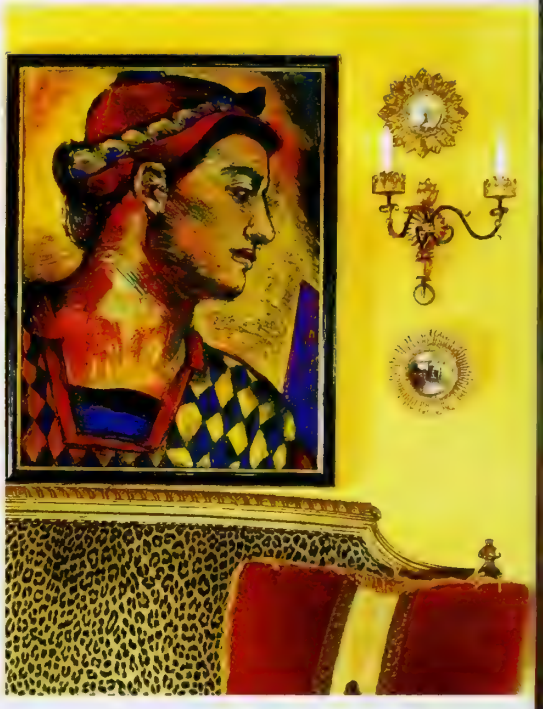
For more details, see Reader Information



Fantasy trip

Most design experiments spring from high culture, bu a pair of L.A. furniture designers—whose house thi is—are basing their collection on MTV. They hav been so successful that the industry has gone on red aler







BY MARILYN BETHANY

PHOTOGRAPHY BY DOMINIQUE VORILLO

PRODUCED BY DARA CAPONIGRO

From the outside, the bungalow is unadulterat *Leave It to Beaver*—painted clapboard, white picket fence, En lish garden, Adirondack chairs. So entering the house of furn ture designers Steven Charlton and Jeffrey Goodman is a bit o shock—like stepping straight through the looking glass. Ar where else, a juxtaposition this jarring might not work. B Charlton and Goodman live in Hollywood, so they are flatter when, instead of oohing and aahing, first-time visitors laug

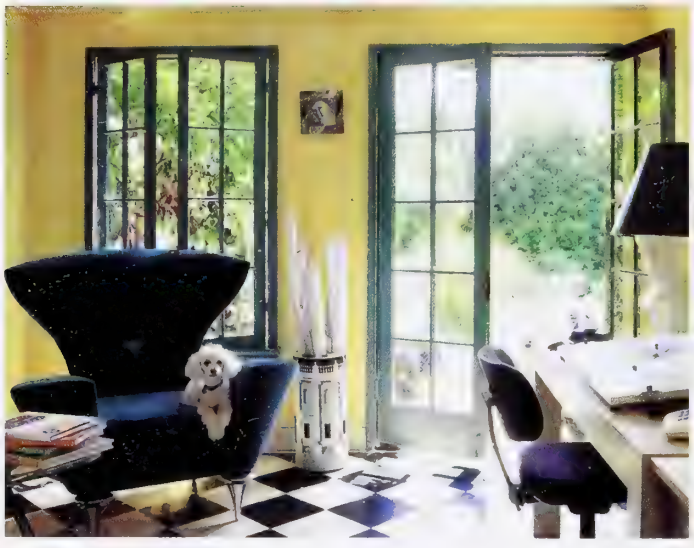
It is not just the contrast that provokes giddiness. Althou voluptuous color and offbeat flea-market finds play a role, it Goodman and Charlton's own furniture and lamp designs th really set their world apart. Sinuously shaped, each piece looks if it might at any moment begin to dance.

Charlton, a former fashion photographer, is the princi designer on the team, cranking out reams of sketches witho stopping to think. Then Goodman edits the drawings, looki



he flea-market dining
om chairs wear slipcovers
spired by flags from
ena's famed Palio horse race.
PPOSITE ABOVE LEFT: Charlton
d Goodman's furniture,
en here in the living room,
s a cartoonlike exaggeration.
Our inspiration comes
om pop culture, not design
story," explains Jeffrey
oodman. Harlequin lamp was
und at a flea market.
PPOSITE ABOVE RIGHT: Goodman
inted this portrait.
PPOSITE BELOW: Close-up of
ning chair slipcover.





"This is not your father's wing chair," says Steven Charlton of his blue velvet design (LEFT), this one kept in his office at home. BELOW: The kitchen table of broken tiles is not your mother's dinette set, either. ABOVE: The paved garden—a more conventional place. OPPOSITE: A bedroom with Sputnik chandelier, medieval-style spearhead lights behind the bed.



for the most appealing shapes. These stream-of-consciousness sketches—not modified versions but virtually exact replicas—eventually become the furniture, wild whimsy intact.

This explains why the pieces look as though they have escaped from an animation studio. It's a look that appeals to a long list of customers that includes Jack Nicholson, Madonna, Paula Abdul and Bruce Springsteen. And because all hot design trickles down, the word is that even at the High Point market—where the furniture industry's establishment meets twice a year—knockoffs have started to appear.

Undaunted, the designers expect to keep ahead of the hungry pack by instinctively changing course. That should be easy because they avoid the past. They take their cues from what's happening now—advertising, graphic design, fashion, MTV. Could it be that, like rock 'n' roll, Goodman and Charlton are here to stay?

For more details, see Reader Information





On a covered patio with a fireplace, traditional ashwood settee from Pearson wears Native American–motif upholstery and a cowhide cushion. Cherry tray table from Milling Road; Savannah rocker from Thomasville's Country Inns and Back Roads Collection. OPPOSITE: A French-style and an English-style club chair are Westernized with leather; both Thomas Callaway Bench Works.

American fun

BY ROBERT REID PRODUCED BY JODY THOMPSON-KENNEDY
PHOTOGRAPHY BY TIM STREET-PORTER



Our love affair with the West is pure American fun even though it is almost pure fiction, based on close to a century of popular movies. The visual icons—blue jeans, cowboy boots, log houses, Navajo rugs, antler chandeliers—have always made us feel good, but the western look drifts in and out of fashion. Right now it is in: Furniture manufacturers have jumped once again on the frontier bandwagon. Because this romantic style can easily spill over into staginess, House Beautiful asked Los Angeles designer Thomas Callaway to cull some of the new western furnishings found today in retail stores and decorate some handsome, livable, unstagy rooms. In these pages you will see the versatility of western pieces, which certainly need not be confined to dens and little boys' rooms. In Callaway's rather restrained living room, for example, Native American textiles give a discreet western flavor. So let's not believe everything we see in the movies—just because we go West does not mean we have to rough it.



Thomas Callaway decorates with a neutral shell and pieces that "don't take over." BELOW: On a red-finish oak Santa Fe dresser by Mary Emmerling for Lexington, some western accessories. RIGHT: A fairly formal living space includes a sofa from Lee Industries covered in Native American–inspired fabric. In the dining area, table and corner cupboard from L'Héritage du Québec based on 19th-century designs are comfortable with a hanging Navajo blanket.







Thomas Callaway's bunkhouse for a lucky family (ABOVE AND BELOW) contains a new cottage bed, side table by Mary Emmerling for Lexington, old country chairs, bronco table lamp from the Frontier Collection of American Classics, Cowboy Joe sheets designed by Joe Boxer for Martex. The room's rattan chair and ottoman in western fabric are from Lane Upholstery; ratchet-arm love seat by Milling Road. OPPOSITE: Outside the bunkhouse, swinging Dutch barn doors and old wicker and wood wear wonderfully faded paint.



For more details, see Prices & Sources and Reader Information



Little meals









These small-scale dishes offer big satisfaction: festive meals for family and friends when you need to get something on the table fa.

BY JANE ELLIS

PHOTOGRAPHY BY BILL DIODATO

Recipes that call for just a handful of ingredients and are easy to make—or can be prepared in advance—are found in Rozanne Gold's first book, *Little Meals: A Great New Way to Eat and Cook* (Villard Books). "After all," says Gold, "eating smaller portions more often during the day is a healthier way to eat." The inspiration for the book came from t "little meals" that Gold, as culinary consultant to the Rainb Room in New York, produced for owner Joseph Baum a his partner Michael Whiteman, Gold's husband. The dish were served with great success at the Promenade Bar as p theater snacks or midnight suppers. They work well this ti of year, when the pace is hectic but you want to serve frien and family something special.

A salad of baked goat cheese with lima beans and bacon (OPPOSITE) **has a bistro feel.** THIS PAGE, CLOCKWISE FROM TOP LEFT **Rozanne Gold's brilliant borscht—beets with fennel. Black bean chili on a bed of polenta. Sausage spoonbread, baked in mug, is accompanied by sautéed apple wedges. Orzo pasta replaces rice for a "faux risotto" with shiitake mushrooms.**

Recipes follow. For more details, see Reader Information



BAKED GOAT CHEESE WITH LIMA BEANS AND BACON

- **8 slices thick-cut bacon, cut into ½-inch pieces**
- **10 ounces cooked baby lima beans, fresh or frozen, at room temperature**
- **⅓ cup finely chopped celery, plus whole leaves for garnish**
- **1 teaspoon Dijon mustard**
- **1 tablespoon red wine vinegar**
- **1 garlic clove, minced**
- **5 tablespoons olive or walnut oil**
- **Salt and pepper to taste**
- **8 ounce goat cheese log, preferably Montrachet, cut into 8 ½-inch slices**
- **½ cup fresh, dried or seasoned breadcrumbs**
- **8 slices toasted French bread topped with tomato slices and fresh celery leaves**

Cook bacon in a preheated 400°F oven until brown but not crisp. Drain on paper towels.

In a bowl mix bacon, lima beans and celery and refrigerate up to 2 hours in advance.

In a small bowl, mix mustard, vinegar and garlic. Slowly whisk in oil until dressing thickens slightly. Season with salt and pepper.

Remove bean mixture from refrigerator and toss with 4 tablespoons dressing.

Brush goat cheese slices with remaining dressing, dredge in breadcrumbs to cover thoroughly and bake on a baking sheet in a preheated 400°F oven for 10 minutes.

Divide bean salad evenly onto 4 plates, top each with 2 pieces of baked goat cheese and garnish with celery leaves. Serve with toast topped with tomato and celery leaves. Serves 4.

SAUSAGE SPOONBREAD IN A MUG

- **8 breakfast sausages, about ½ pound**
- **¾ cup cornmeal**
- **2 cups water**
- **3 eggs, beaten**
- **1 cup buttermilk**
- **⅓ cup grated Parmesan cheese**
- **2 tablespoons finely minced scallions, white and green parts**
- **4 tablespoons sugar**
- **1½ teaspoons salt**
- **Pinch cayenne pepper**
- **2 Red Delicious apples, cored, seeded but unpeeled, cut into 10 wedges**
- **Mint sprigs**

In a skillet or under a broiler, brown sausages, cool and slice into ¼-inch pieces.

In a bowl mix cornmeal and 1 cup water. Let sit 5 minutes.

In a saucepan, heat remaining cup of water. Add wet cornmeal and any excess water to pan and cook for 2 minutes, stirring constantly. Return cornmeal mixture to a bowl.

In a separate bowl, mix eggs, buttermilk, cheese, scallions, 1 tablespoon sugar, salt and cayenne pepper. Add to cornmeal, mix well and add sliced sausages. Mixture will be loose.

Lightly oil four 10-ounce ovenproof coffee mugs and divide mixture evenly into each. Place mugs on a cookie sheet and bake in a preheated 350°F oven for 30 minutes.

In a non-stick skillet over high heat, cook apples and remaining sugar until sugar begins to caramelize. Lower heat and brown apples on both sides. Do not overcook apples.

Mugs will be hot. Remove mugs from oven with pot holders and let rest 5 minutes before serving. When handles can be touched, the spoonbread is ready to eat. Serve with glazed apples and fresh mint. Serves 4.

ORZO "RISOTTO" WITH WILD MUSHROOMS

- **3 tablespoons olive oil**
- **⅓ cup finely chopped shallots**
- **¾ pound orzo (rice-shaped pasta)**
- **2 tablespoons cognac**
- **4 cups beef broth**
- **4 ounces shiitake mushrooms, stems discarded, thickly sliced**
- **⅓ cup heavy cream**
- **4 tablespoons grated Parmesan cheese**

For gremolata garnish:

- **1 tablespoon finely grated lemon rind**
- **2 tablespoons grated Parmesan cheese**
- **4 tablespoons finely chopped fresh Italian parsley**

In a large enameled pot over medium heat, cook oil and shallots until soft. Add orzo to pot and sauté 5 minutes, stirring until golden.

Add cognac and continue cooking until liquid evaporates.

Reduce heat to low, add 1 cup beef broth and cook, stirring constantly with a wooden spoon until liquid is absorbed. Add another cup of broth and continue stirring until liquid is absorbed. Add mushrooms and remaining broth to pot and continue to cook and stir until all the broth is absorbed and orzo is tender, about 20 minutes. Add cream, stir until heated and mix in cheese.

Prepare gremolata: In a small bowl, mix together lemon rind, cheese and parsley.

Divide orzo evenly onto 4 plates and sprinkle with gremolata. Serve immediately. If reheating, stir in 2 tablespoons of water. Serves 4.

BEET AND FENNEL BORSCHT WITH BOILED POTATO

- **4 medium beets, peeled, trimmed and cut into ¼-inch dice**
- **4 cups chicken broth, homemade or low-sodium canned**
- **1 cup finely chopped red onion**
- **2 carrots, minced**
- **1 cup coarsely chopped fennel**
- **1 teaspoon caraway seeds**
- **½ teaspoon ground allspice**
- **½ teaspoon fennel seeds**
- **Freshly ground black pepper**
- **½ tablespoon red wine vinegar**
- **¼ cup finely minced dill plus sprigs for garnish**
- **4 medium potatoes, peeled and boiled**
- **½ cup peeled, seeded and thinly sliced cucumber**
- **1 cup nonfat plain yogurt**
- **Black bread**

In a large enamel pot over medium heat cook beets, broth, onion, carrots, fennel, caraway seeds, allspice, fennel seeds and pepper covered, for 45 minutes.

Uncover pot, add vinegar and minced dill and continue to cook for 15 minutes.

Divide soup among 4 soup plates and place a boiled potato in the center. Serve with bowl of cucumber, dill sprigs, yogurt and bread. Can be prepared one day in advance and reheated. Serves 4.

WHITE POLENTA AND ESPRESSO BLACK BEAN CHILI

For espresso black bean chili:

- **½ pound black beans, soaked overnight**
- **1 large bay leaf**
- **¼ cup vegetable oil**
- **4 cloves fresh garlic, minced**
- **3 cups chopped onions**
- **1½ tablespoons instant espresso**
- **1½ tablespoons chili powder**
- **1 tablespoon ground cumin**
- **1 tablespoon oregano leaves**
- **1 teaspoon salt**
- **2¾ cups canned crushed tomatoes**

For polenta:

- **5 cups water**
- **½ tablespoon salt**
- **1½ cups white cornmeal**

For garnish:

- **Fresh cilantro leaves**
- **Chopped green onion**
- **Pomegranate seeds**

Prepare chili: Drain beans.

In a large heavy pot, simmer beans and bay leaf in 2 inches of water for 30 minutes.

In a medium pot cook oil, garlic and onions 10 minutes or until soft but not brown. Add espresso, chili powder, cumin, oregano and salt and continue to cook 5 minutes over low heat, stirring often. Add crushed tomatoes to pan and cook 15 minutes. Stir mixture into beans. Make sure beans are covered by 1 inch of liquid. If not, add water.

Cover pot and cook over low heat for hours. Uncover and cook another ½ hour until chili is thick and beans are tender. Makes about 1½ quarts and can be refrigerated up to 5 days. Leftover chili can be frozen.

Prepare polenta: In a heavy medium pot bring water and salt to the boil. Add cornmeal very slowly, stirring constantly, to make sure it is smooth. Continue to cook 20 to 25 minutes until thick.

To serve: Spread polenta evenly on 4 plates. Make a well in the center of each and spoon into it 1 cup chili. Garnish with cilantro, green onion and pomegranate seeds. Serves 4. ■

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Two for tea: zucchini quiche (ABOVE LEFT) **and tarte Tatin** (ABOVE RIGHT). BELOW: **American artist Cindy Sherman as Madame Pompadour on her Limoges china.**

BY JANE ELLIS

Tea became the fashionable beverage of French society during the reign of Louis XIV, according to Carole Manchester in her book *French Tea: The Pleasures of the Table* (Hearst Books). Intellectuals and members of the upper classes would gather in chandeliered cafes to while away the hours gossiping and drinking tea. These were the forerunners of the celebrated *salons de thé* in Paris, whose popularity spread to casinos, spas and grand hotels all over the country.

Today modern tearooms thrive in France. What makes French teatime unique, of course, is the accompanying pâtisserie. Here for you to try: recipes for a savory zucchini quiche and the upside-down apple tart called tarte Tatin.



ZUCCHINI QUICHE

1 recipe for pastry (see recipe below)
Salt
3 small zucchini, about ¾ pound, trimmed and cut into ¼-inch-thick slices
2 tablespoons unsalted butter
1 large garlic clove, minced
Salt and freshly ground black pepper to taste
½ cup tomato, seeded and diced
½ cup milk
½ cup heavy cream
3 large eggs
1 tablespoon minced fresh basil
1 tablespoon minced fresh chervil, optional
Freshly grated nutmeg to taste

Roll out pastry to fit a 9-inch tart pan w a removable bottom. Line shell with parchment waxed paper, fill with dried beans and bake in a p heated 425°F oven for 10 minutes. Remove beans and paper, reduce oven temperature to 37 and bake for about 15 minutes, or until pastr pale golden. Cool.

In a large saucepan of boiling salted wa blanch zucchini for 1 minute. Drain zucchini, fresh under cold running water, drain and pat

In a large skillet, melt butter. Add garlic cook over moderate heat, stirring, for 1 min Add zucchini, salt, pepper and cook, stirring, f minutes. Arrange zucchini and tomato in the pa shell.

In a bowl, combine milk, cream, eggs, b chervil, nutmeg, salt and pepper and stir until blended. Pour mixture *(Continued on page 1*



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Continued from page 102

er the zucchini and tomatoes, place pan on aking sheet and bake in a preheated 375°F en for 45 to 50 minutes, or until puffed and den brown. Place quiche on wire rack for minutes, unmold and serve warm or at om temperature. Serves 4 to 6.

TARTE TATIN

6 tablespoons unsalted butter
6 McIntosh or Granny Smith apples, peeled, cored and cut into thick slices
1 cup sugar
1 teaspoon grated lemon zest
¼ cup water
1 recipe for pastry (see recipe below)
Crème fraiche

In a large skillet over moderate heat, melt butter. Add apples, ½ cup sugar, lemon t and cook, stirring frequently, until apples softened. Transfer mixture to a bowl and cool.

In a heavy saucepan over moderately high at, cook remaining sugar and water, wash- down the sides of the pan with a brush ped in cold water, until the mixture is light amel in color. Immediately pour the amel into a heavy 9-inch metal pie pan, nd cake pan or ovenproof skillet, tilting pan so that the caramel coats the bottom nly. Cool until set.

Arrange a layer of apples in concentric cles over the caramel, completely covering bottom of the pan and continuing to layer h the remaining apples.

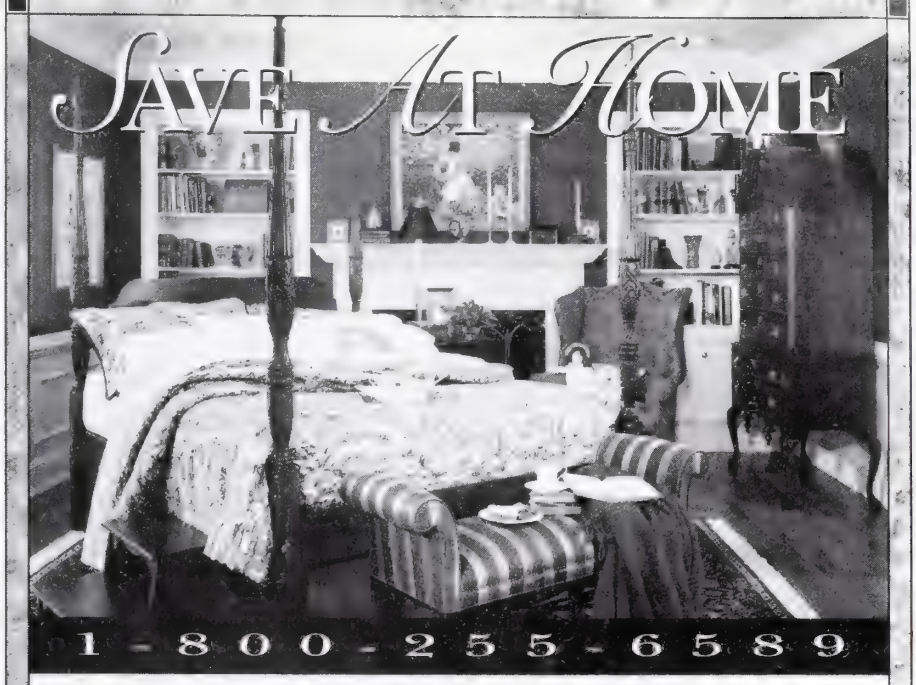
Roll out pastry to a round large enough to er apples and place on top of the fruit. Set pan on a baking sheet, place in the middle a preheated 400°F oven, and bake for 50 nutes, or until pastry is golden.

Remove pan from oven, place on top of the ve over moderate heat for about 3 minutes, aking the pan to release the apples. Invert t onto a platter. Serve with crème fraîche. rves 8.

PASTRY

½ cups all-purpose flour
¼ teaspoon salt
8 tablespoons cold unsalted butter, cut into bits
4 to 6 tablespoons cold water

In a bowl combine flour and salt. Add tter and blend with a fork until mixture embles coarse meal. Add just enough water form the mixture into a ball. Wrap in plas- wrap and chill for 30 minutes. Makes 1 t shell.



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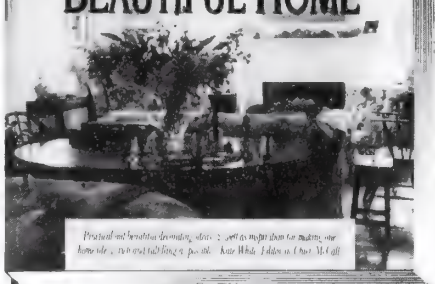
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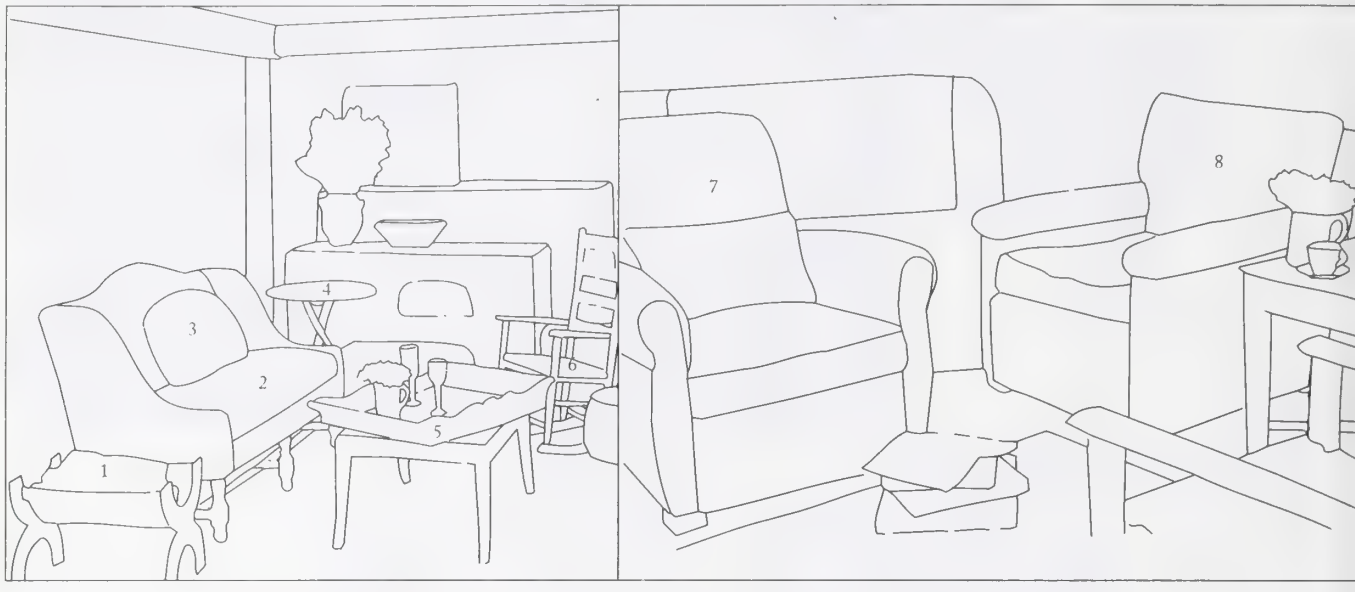
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CREATING A BEAUTIFUL HOME



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MANY FURNISHINGS AND ACCESSORIES FEATURED IN THIS ISSUE OF HOUSE BEAUTIFU
are available in retail stores. These items are numbered in the drawings below. For further information about the compani
and/or stores that carry items that interest you, call our toll-free number, 800–241–9111; in Ohio, 800–241–7504; both exte
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AMERICAN FUN

Pages 92 and 93

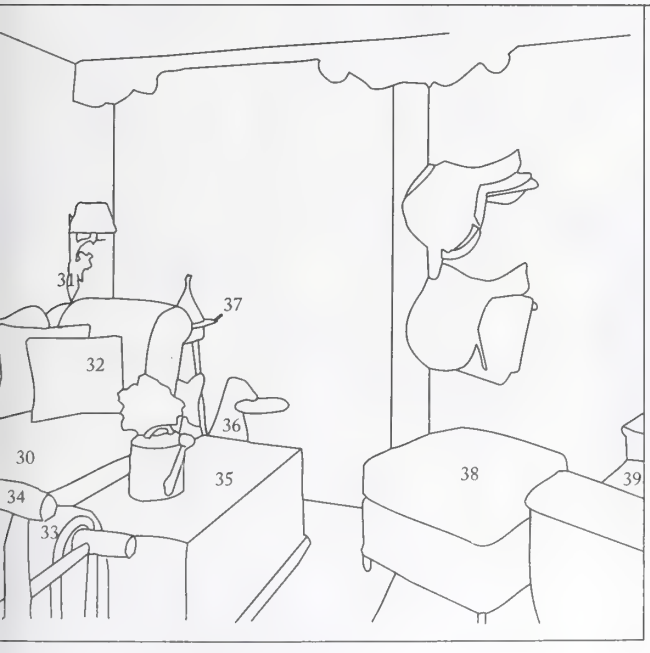
1. Log holder, Sundance Catalog—$190
2. Settee with fabric, Pearson—$2,660
3. Cowhide pillow, Thomas Callaway Bench Works—$400
4. Bullseye twig table, Garden Source Furnishings—$130
5. Tray table, Milling Road—$901
6. Rocker, Thomasville's Country Inns and Back Roads Collection—$403
7. Porter club chair, Thomas Callaway Bench Works—$4,500
8. Pullman club chair, Thomas Callaway Bench Works—$5,300



Pages 94 and 95

9. Horseshoe table lamp, Cry Baby Ranch—$225
10. Gypsy clock, Garden Source Furnishings—$115
11. Santa Fe dresser, Lexington—$910
12. Hickory croquet set, Garden Source Furnishings—$395
13. Empire armchair, Milling Road—$1,219
14. Wicker side table, Palecek—$329
15. Leather screen, Milling Road—$3,167
16. Corner piece, L'Héritage du Québec—$2,500
17. Dining table, L'Héritage du Québec—$1,450
18. Chandelier, Garden Source Furnishings—$450
19. Sofa, Lee Industries—$2,465
20. Hickory coffee table, Garden Source Furnishings—$6
21. Rialto Hall chest, Lexington—$1,200
22. Mission lamp, Sundance Catalog—$569
23. Pine china cabinet, Milling Road—$5,552
24. Pablo club chair, Thomas Callaway Bench Works—$4,5





Pages 96 and 97

25. Bunkhouse side table, Lexington—$455
26. Bronco table lamp, American Classics—$458
27. English cottage bed, Ron Fisher's Furniture—$720
28. "Cowboy Joe" sheets, Martex (twin set)—$30
29. Reversible cowboy design blanket by Pendleton, Kraffs (ea.)—$96
30. Loveseat, Milling Road—$2,319
31. Moose wall sconce, Sundance Catalog—$165
32. Tapestry pillows, Sundance Catalog (ea.)—$25
33. Cheyenne Shield blanket, by Pendleton, Kraffs—$139
34. Hickory quilt rack, Garden Source Furnishings—$350
35. Leather trunk, Edgar B—$799
36. Black Jack dog table, Ron Fisher's Furniture—$220
37. Twig side table, Garden Source Furnishings—$290
38. Rattan ottoman, Lane Upholstery—$555
39. Rattan chair, Lane Upholstery—$1,070

out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the uary issue is available to March 1, 1994. Please allow 30 days for processing. This House Beautiful reader service is free.

AIL TO: House Beautiful Magazine, PO Box 1705, Sandusky, OH 44871-1705

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Ralph and Terry Kovel tell you where it's from and what it's worth

Q. I would like to know the age, country of origin and value of my teapot.

D.B., Venice, FL

A. Many teapots like yours—simple in decoration but unusual in shape—were made in the city of Yixing, China. They are supposed to produce tea with excellent fragrance, color and flavor. The first Yixing teapots were made in the 1700s and are still being made today. Fine old examples sell for thousands of dollars and recent ones are worth $200 or more.



Q. My Empire sofa was repaired, restored and reupholstered by my grandfather in the 1930s. I would like to donate it to a local museum but need a value and history.

C.M. Raleigh, NC

A Your sofa is typical of the Empire–Rococo Revival style. Cabinetmakers produced sofas from 1830 to 1850 to coordinate with the furniture designed in the old Empire or new Victorian styles. The curved back and carved crest are Victorian, but the solid curved arms are Empire. Since your sofa is in good, usable condition, the value would be $1,500.

Q. My sugar bowl is blue glass set in a silver holder. One side has an engraved medallion with the letters ABM (my great-great-grandmother's initials) and the head of a bearded man. What is the history of my bowl?

S.A.C., Woodstown, NJ

A. Silver-plated holders with glass liners for sugar and cream were made in 1868 by Simpson, Hall, Miller & Company of Wallingford, CT. An applied medallion with a classic head decoration like the one on your bowl was a popular design element in the late 19th century. These medallions appeared on both sterling silver and silver-plated tea services. Your sugar bowl, which is silver-plated, would be worth more than $200.



Q. My 12-inch-high vase, dated 1903 on the bottom, has a castor bean-like mark with the word "Belleek" below it. Where is it from?

T.E., Pocatello, ID

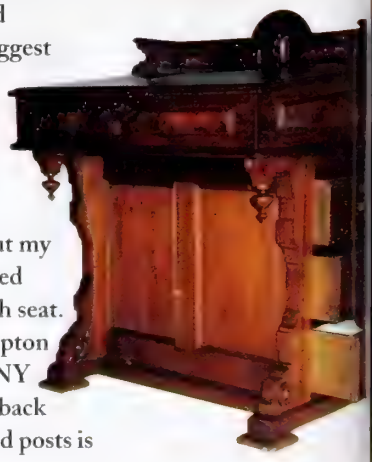
A. Your Belleek-style vase was made by the Ceramic Art Company of Trenton, New Jersey, founded in 1889 by Walter Lenox and Jonathan Coxon, Sr. (renamed Lenox in 1906). The mark on your vase was used in 1903. Belleek has been made in County Fermanangh, Ireland, since 1857. The thin porcelain with pearl-like glaze inspired similar pieces in the U.S. Many companies made Belleek ware in the 1880s, but a 1929 court case established the sole right to the name "Belleek" to Belleek Pottery Limited of Ireland. Value, $700.



Q. My father told me that my great-grandmother brought this desk with side drawers from New York to California by covered wagon. It is 33 inches high. What can you tell me?

B.T., Tarzana, CA

A. Your desk is an English form called a davenport. The side drawer desk was first made about 1800. The carvings, shape of the feet and paneled construction suggest your desk was made about 1885. It would sell for $1,500.



Q. Tell me about my chair. It is painted black with a rush seat.

D.C.P., Hampton Bays, NY

A. Your ladder-back chair with turned posts is a type that has been made in many parts of America since 1725. The straight slats, plain posts and two sets of rungs bracing the legs are a style seen in the late 1890s. Value today: $75.



To ask the experts, send color photographs and information—size, materials, markings— to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.



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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER For details, see Reader Information for page 88.

18 STYLE BEAT **Small bin,** #52-623751, $25/set of 6; **medium bin,** #52-623769, $20/set of 4; **large shallow bin,** $12/ea.—Hold Everything (R,MO), PO Box 7807, San Francisco, CA 94120-7807; 800–421–2264. **Gentry wardrobe,** by Sawaya & Moroni, $7,800—Frederick Williams (T), 200 Lexington Ave., New York 10016; 212–686–6390. **Rush trunks,** lg. $155; sm. $135—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **Stowaway chair,** $375—Pasanella Co. (M), 45 W. 18 St., New York 10011; for stores: 212–242–2002. **Peg board,** 36″, $13.75; **hanging shelf,** 25″ sq., $65/kit; $125/assembled—Shaker Shops West (M), 5 Inverness Way, PO Box 487, Inverness, CA 94937; 415–669–7256, catalog, $3. **Tallboy chest of drawers** with double directional drawers, American black cherry with walnut pegs and drawer pulls, 54″ h., 32″ w., 22″ d., $1,575—Maxwell & Kelly Furniture Company (R,T), 109 S. 24 St., Philadelphia, PA 19103; for information: 212–385–1885. **Plate savers,** #52-73360, $36—Hold Everything, see address above. **Three-tier basket** in pewter, $375—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Red hanging storage cupboard,** $450—Barton-Sharpe, Ltd. (T), 119 Spring St., New York 10012; 212–925–9562. **Shaker work table,** in shaker blue with red interior, $1,700—Gregory Vasileff (M), 740 N. St., Greenwich, CT 06831; 203–869–3621. **Clothes hangers,** #W536A or B, $8/ea.; 3 or more, $6.50/ea.—Shaker Workshops (MO), PO Box 1028, Concord, MA 01742; 617–646–8985. **Bedroom piece,** maple, 93″ h., 57″ w., 21¾″ d., in all wood finishes, $6,041—Origin Handcrafted Furniture (M), 119 Winfield St., San Francisco, CA 94110; 415–282–3666. **Kitchen safe,** 65½″ h., 34½″ w., 13¼″ d. $1,028—Ron Fisher's Furniture (M), PO Box 1208, Marshalltown, IA 50158-5007; 800–231–7370. **Four-foot plate stand,** stainless steel, $200—Wolfman-Gold & Good Company, see address above. **Assorted hooks; star hook,** $15; **brushed stainless steel hook,** $20—Ad Hoc Softwares (R), 410 West Broadway, New York 10012; 212–925–2652. **Leafs,** $24/ea.—Zona (R), 97 Greene St., New York 10012; 212–925–6750. **Blue 8-tier shelf,** $69; 4 extra shelves, $20; **natural rattan baskets,** $36/set of 4—Hold Everything, see address above.

Page 22: **Throw blanket** designed by Michael Graves, architect, Princeton, NJ, woven by John Hanly & Co., Ireland, 100% pure Shetland wool, $75—Landau of Princeton, 114 Nassau St., PO Box 671, Princeton, NJ 08542; 800–257–9445; also: the Whitney Museum's Store Next Door, New York; the Denver Art Museum Store, the Newark Museum Shop and the Brooklyn Art Museum Store. **The Frederick R. Weisman Art Museum** designed by Frank Gehry—University of Minnesota, Minneapolis, MN 55455; 612–625–9494. **G.V.G. Editions,** 97 Wooster St., New York 10012; 212–343–1906. **Henro,** 525 Broome St., New York 10013; 212–343–0221. **Mochaware reproduction mugs,** from left: Wave/Cat's Eye, #313742; Twig, #313767; Geometric, #313734, $21.50/ea.; tankard size, $26.50/ea.—Colonial Williamsburg Mail Order, PO Box 3532, Williamsburg, VA 23187-3532; 800–446–9240. **Multicolored checked fabrics:** Petite Gingham (small checks), 100% Egyptian cotton, #36060, and Brittany Gingham (large checks), 100% cotton, #36061-2,-4,3-1—Scalamandré (T), 300 Trade Zone Dr., Ronkonkoma, NY 11779; 516–467–8800. **MacKenzie-Childs, Ltd.,** Aurora, New York 13026; 315–364–7123. Flagship store: 824 Madison Ave., New York 10021; 212–570–6050. **Chairs,** manufactured by Poltrona Frau, Romance, 1915 design, 33.9″ x 32.7″ x 36.6″, $5,040; Fumoir, 1992 design, 30.7″ x 31.5″ x 31.5″, $4,571; Vanity Fair, 1930 design, 39″ x 37″ x 35.8″, $5,715; Castor, Hydra Collection, 1929 design, 28.7 x 28.7 x 27.6, $3,912—Galleria Frau, 141-145 Wooster St., New York 10012; 212–777–7592. **Radio talk show**—"Welcome Home to Around the House" hosted by Barry Jaquess and Rene Weston, broadcast live on 40 national stations Saturday, 10 A.M. to 12 noon Eastern, on the American Forum Network; Welcome Home to Around the House, 6430 Sunset Blvd., Ste. 1150, Los Angeles, CA 90028; for information: 212–466–5996; during the show, 800–800–5543.

30 BALANCING ACT **Lace wings; fly parasites; Trichogramma; yellow flags; apple maggot red balls**—Bozeman Biotech, PO Box 3146, Bozeman, MT 59772; 800–289–6656, free catalog. **Full line of pest control products**—Gardener's Supply Company, 128 Intervale Rd., Burlington, VT 05401; 802–863–1700, free catalog. **Pheremones and many insect traps including the apple maggot red balls**—Great Lakes IPM, 10220 Church Rd. NE, Vestaburg, MI 48891; 517–268–5693, free catalog. **Parasitic wasps; bobcat and fox urine** (to ward off vermin), **garlic and other extracts**—I.F.M., 333 Ohme Gardens Rd., Wenatchee, WA 98801; 800–332–3179. **BioNEEM,** a brand of neem; **insecticidal soaps**—Ringer Corporation (maker of SAFER products), 9959 Valley View Rd., Eden Prairie, MN 55344; 612–941–4180.

36 GORGEOUS SOLITUDE **Cumberland Island:** Greyfield Inn, PO Box 900, Fernandina Beach, FL 32035-0900; 904–261–6408. The house is preserved, but not modernized; most rooms share baths. Rates include ferry transportation, breakfasts and dinners, individual picnic lunches, bicycle rental and an outing with a naturalist. Honor bar. Day trips and rough camping (reservation required) can be arranged through the Cumberland Island National Seashore, PO Box 806, St. Marys, GA 31558; 912–882–4335 for reservations or 912–882–4336 for information. **Sapelo Island:** The Weekender, General Delivery, Hog Hammock, Sapelo Island, GA 31327; 912–485–2277. Plain, friendly and affordable, a destination for the self-reliant. Ideal for the in-shape mountain biker—most of the island's extensive network of roads are sand. Escorted half-day tours, which require advance reservation, can be booked through the McIntosh County Chamber of Commerce, PO Box 1497, Darien, GA 31305; 912–437–6684. No one is allowed on the island who is not on a prearranged tour, staying at the Weekender, or the guest of a resident. **Little St. Simons Island:** All rooms within the inn complex have private baths. Rates include meals, wine with dinner, activities and necessary gear. Honor bar. Some months are reserved for groups, such as family reunions, which rent the entire island. Day trips (in summer only) are possible by special arrangement with management. Little St. Simons Island, PO Box 21078, St. Simons Island, GA 31522; 912–638–7472.

44 STRAWS IN THE WIND Kips Bay Boys and Girls Club Decorator Show House

Pages 44 and 45: Designer: **T. Keller Donovan, Inc.,** 24 E. 64 St., New York 10021; 212–4450. **Lighting design; audio installation**—Microworks Corp. (T), 360 E. 88 St., Rm. New York 10128; 212–831–1600. **Lighting fixtures**—Lee's Studio Inc. (R), 1069 Third New York 10021; 212–371–1122. **Audio equipment**—Charos Custom Sound (R), 28 Can St., Southampton, NY 11968; 800–9CHAROS. **Artwork**—Susan Sheehan Gallery, 41 E. 5 11 Fl., New York 10022; 212–888–4220. **Upholstered armchair,** tightback with rolled blue lacquered legs; **upholstered ottoman,** with blue lacquered legs—Profiles (T), Lexington Ave., New York 10016; 212–689–6903; **Two blue vases,** earthenware, 12″ h.—Sander Inc. (T), 979 Third Ave., New York 10022; 212–752–9150. *Fabrics:* **Headboard f** Bern, 100% cotton, color: Cotton; **wall fabric,** Aruba, 50% linen/50% cotton; **trim f** Aruba 2, 50% linen/50% cotton; **lining fabric,** Senegal, 50% linen/50% cotton; **ch** Mustique, 100% cotton—Quadrille Wallpapers and Fabrics, Inc. (T), 979 Third Ave., York 10022; 212–753–2995. **Painting**—Perfection Painting, 349 W. 84 St., New York 1 212–362–9763. **Two painted armchairs,** Giscard, Louis XVI armchair, 37″ h. x 23″ w. d.—Auffray & Co., Inc. (T), 200 Lexington Ave., New York 10016; 212–753–3931. **W table,** 30″ h. x 27″ d. x 60″ l.; **étagère,** 84″ h. x 48″ w. x 16″ d.; **bedside table,** 27″ h. x 30″ w. d.; **slipper chair,** 31″ h. x 18″ w. x 20″ d.; **dresser,** 33″ h. x 45″ w. x 20″ d.; **headboard,** full size h. x 54″ w.; **all items above** in wrapped cane, natural color finish, solid ash frames—Bie Brothers Inc. (M), 306 E. 61 St., New York 10021; 212–753–2355. **Wall upholstery, wi blinds,** labor only—Ann Baderian Polokoff-J.I.P., 35–38 164 St., Flushing, NY 11358; 359–0309. **Mantelpiece**—Lenny Prinz, Prinz Woodworking Inc., 20–04 Carlton Pl., Fair NJ 07410; 201–473–7366. **Curtains; pillows; bed hangings**—Versailles Drapery Upholste E. 18 St., New York 10003; 212–533–2059. **Carpeting,** Fleckit, white on dark blue—Patte Flynn, Martin & Manges, Inc. (T), 979 Third Ave., New York 10022; 212–688–7 **Framing**—Gallery of Graphic Arts (R), 1601 York Ave., New York 10028; 212–988– **White lacquer table,** 27″ x 27″ x 27″—Minic Custom Woodwork, Inc. (M), 524 E. 11 New York 10035; 212–410–5500. **Fireplace tiles,** Coloratura—Country Floors (R), 15 E. 1 New York 10003; 212–627–8300. **Tile installation**—Sandra Krolick, 11 Maiden Lane, 12AE, New York 10038; 212–619–5098. **Blue floor lamp,** Benjamin Moore #826—Execu Inc. (R,T,M), 601 N. McDowell Blvd., Petaluma, CA 94954; 707–769–0990. **Miscella accessories**—John Rosselli International (T), 523 E. 73 St., New York 10021; 212–772– **Swarovski Selection Crystal table clock,** designed by Borek Sipek—Swarovski Am Limited (M), 2 Slater Rd., Cranston, RI 02920; 800–556–6478. **Starburst mirror**—Portm Limited Antiques (R), 328 E. 59 St., New York 10022; 212–371–3031. **Bed cover,** Italian edged in Swiss cotton tailored band, 100% cotton; **sheets,** 100% Belgian cotton with hand-ed embroidery; **quilt,** box quilted and reversible, piped in white and covered in 100% Swis ton; **towels,** hand-guided embroidery and piped; **throw,** hand-loomed with hand-tied fi 100% cotton; **tray liner,** hemstitched Irish linen with hand-guided embroidery, all cu designed—E. Braun & Co. (R), 717 Madison Ave., New York 10021; 212–838–0650.

Pages 46 and 47: Designer: **Sig Bergamin,** Sig Bergamin Interiors, Inc., 20 E. 69 St., #3C, York 10021; 212–861–4515. *Dining room:* **Fabrics**—Clarence House (T), 211 E. 58 St., York 10022; 212–752–2890; Ralph Lauren Home Collection (M); for stores: 212–642– Le Décor Français (R,T), 1006 Lexington Ave., New York 10021; 212–734–0032. **A Indian rosewood and ivory inlaid breakfront; palm candlesticks; turquoise jardiniere; y jardiniere; Regency chairs** (Chinese lacquer); **faux-bamboo table; shell-design wall scon** Newel Art Galleries (T), 425 E. 53 St., New York 10022; 212–758–1970. **18th-c. Ven armchair; Italian stool; 1930s French chandelier** by Baguess; **1930s neoclassical lotus palm lamp; Venetian glass table lamp; dishes**—Malmaison Antiques (R,T), 253 E. 74 St., New 10021; 212–288–7569. **Paintings**—Alex Gallery, 11 E. 57 St., New York 10022; by app ment; 212–486–3434. **Baskets**—Gordon Foster (R), 1322 Third Ave., New York 10021; 744–4922. **Accessories**—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New 10021; 212–861–2345; Himalayan Crafts (R,T), 1228 Lexington Ave., New York 10028; 744–8892. **Silverware**—Puiforcat (R), 811 Madison Ave., New York 10021; 212–734– **Seagrass**—Rosecore Carpet Company, Inc. (T), 979 Third Ave., New York 10022; 421–7272. **Orchids**—Orchids by Karen, 32 James St., Englewood, NJ 07631; by appoint only: 201–894–5308. **Floral arrangements**—Mauricio Calvo, Bloom Flower & Garden D 85 Washington Pl., New York 10011; 212–982–566. **Linens**—E. Braun & Co. (R,T) Madison Ave., New York 10021; 212–838–0650. **Seashells**—Carolina Gifts and Sea Shell 1405 Ben Sawyer Blvd., Mt. Pleasant, SC 29464; 803–884–0320. **Trompe l'oeil sky ceil** Maggie Wells (R,T), 465 Washington St., New York 10013; 212–925–2286. **Curtain an panel fabric**—Le Décor Français, see address above. **Dining table**—Carole Gratale (T) Third Ave., New York 10022; 212–838–8670

Pages 48 and 49: Designer: **Genevieve Faure,** 880 Lexington Ave., Ste. 3A, New York 1 212–734–7742. *Bedroom:* **Wall fabric,** Bel Canto Stripe; **bedspread,** Castello Stripe; **otto tablecloth and bedskirt fabric,** Madagascar—Quadrille Wallpapers and Fabrics, Inc. (T) Third Ave., New York 10022; 212–753–2995. **Carpet**—Rosecore Carpet Company, In address above. **Ottoman; daybed** by Genevieve Faure—made by S.S. Furniture Masters (Apollo St., Brooklyn, NY 11222; 718–599–0771. **Wall upholstery and curtains**—Trade F USA (T), 247 E. 50 St., New York 10022; 212–758–8330. **Iron chair; bookcase**—Gen Faure, see address above. **Radiator covers and doors**—Inner Gaze Furniture Designs, Inc 118 N. 11 St., 2 Fl., Brooklyn, NY 11211; 718–384–8276. **Tablecloth; pillows**—Desig Creative Living (R), 484 W. 43 St., New York 10036; 212–563–0597. **Prints** (above bed)— Cormier (R,T), 16 E. 73 St., New York 10021; 212–517–3993. **Gilded metal palm la** Lexington Gardens (R), 1011 Lexington Ave., New York 10021; 212–861–4390. **Twig Gothic mirror**—Treillage (R), 418 E. 75 St., New York 10021; 212–535–2288. **Sculp bronze lamp**—Malmaison Antiques, see address above. **Screen**—William-Wayne & Co. (850 Lexington Ave., New York 10021; 212–288–9243. **Lampshade**—Oriental Lamp Shad (R,T), 816 Lexington Ave., New York 10021; 212–832–8190.

50 WELL SCHOOLED *Pages 50 to 57: Interior designer:* Michael Belanger Interior D PO Box 266, Tivoli, NY 12583; 914–757–5671; 10 W. 15 St., Ste. 413, New York 10011; 645–8321. **All antiques, lighting, antique textiles, and garden and architectura**

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elements—J.S. Clark & Co., PO Box 266, Tivoli, NY 12583; 914–757–5671. **Decorative paint finishes**—Michael Belanger Interior Design, see address above. *Living room:* **Upholstery fabric** on dining room chairs, Governors Choice Linen, in red, from Linen Traditions collection, 100% linen; **armchair fabric; window shade fabric; sleigh bed fabric,** Savoy, The American Classics Mini Prints collection, 100% linen—Waverly (M); for stores: 800–423–5881. **Yellow neckroll fabric**—owner's collection. **Pillow fabrics, antique; lampshade,** custom, made of Governors Choice by Waverly—J.S. Clark & Co., see address above. *Bedroom:* **Curtain fabric,** mattress ticking; **upholstered chair fabric,** antique; **bed linens**—owner's collection. **Pillow fabric** on upholstered chair, Cranston Plaid, from the Plaids Forever collection—Waverly, see address above. *Hallway:* Linens in armoire: **Blue and white flowered bed linens** (on top shelf), Governors Choice; Savoy—Waverly, see above. **All other linens; china; pottery; accessories**—owner's collection.

64 THE CHANEL PRINCIPLE *Pages 64 to 69: Designer:* **Thomas M. Beeton,** PO Box 15995, Beverly Hills, CA 90209-1995; 213–937–6301. (Beeton will be opening an office in Atlanta, GA, in early 1994.) *Dining room:* **Lily urn planter,** in tarnished sterling silver; **early-19th-c. Argentinian silver fruit; porcelain figure** of Flora, c. 1755—Thomas W. Morgan Inc. (T), 461 N. Robertson Blvd., Los Angeles, CA 90048; 310–281–6450. **Decorative painting; watercolors**—Dana Westring, Rt. 4, Box 104, Marshall, VA 22115; 703–364–3681. *Living room:* **Swag table**—Thomas M. Beeton, see address above. **Empire-style wooden pedestal**—Thomas W. Morgan, Inc., see address above. **18th-c. famille verte vase**—J.F. Chen Antiques (R,T), 8414 Melrose Ave., Los Angeles, CA 90069; 213–655–6310. **Hand-painted glazed walls; silver gilt mantel** by—Elloree Findley, 5132 Greencrest, La Canada Flintridge, CA 91011; 818–790–2641. *Bedroom:* **Decorative wall painting**—Dana Westring, see address above. *Bathroom:* **Mahogany and silver dressing case**—J.F. Chen Antiques, see address above.

70 WIZARDS AT WORK *Pages 70 to 75: Designers:* **Robert Raymond Smith** and **Bruce Burstert,** Robert Raymond Smith Oriental Rugs and Bruce Burstert Decorative Arts, 1612 Westport Rd., Kansas City, MO 64111; 816–531–4772 **18- and 19th-c. American and Continental decorative arts; garden furniture; Oriental rugs; interiors and garden design; all specialty finishes and millwork**—Robert Raymond Smith and Bruce Burstert, see address above. **Heriz Rug**—Robert Raymond Smith Oriental Rugs, see address above. **Stone capital,** American limestone, c. 1830; **marble garden table,** Greek Revival; **stone bench,** custom; **Kazak rug,** early 20th c.—Robert Raymond Smith Oriental Rugs and Bruce Burstert Decorative Arts, see address above.

78 URBAN ALCHEMY *Pages 76 to 83: Architect:* **James Hong,** 99 Stanton St., New York 10002; 212–353–0329. *Contractor:* J. Hong Design, 99 Stanton St., New York 10002; 212–353–0329. **Loft size:** 1,500 sq. ft., 11-ft.-high ceilings. **Windows,** lexan, custom made. **Window treatment,** steel tubing and nylon; **sliding aluminum doors,** both by James Hong, see address above. **Hand-painted floor:** epoxy primer, color tints, urethane. **Cabinets,** built-ins by James Hong, white melamine bookcases, kitchen cabinets in lacquered wood. **Light sculptures** by James Hong, see address above. *Living room:* **Painting** (next to front door) by Chuck Glickman. **Light box sculpture** by Ginger Andro. **Painting** (above desk) by Heidi Raebeck. **Furniture** designed by James Hong, see address above. *Bedroom:* **Pillow shams,** Feeling, by Missoni—Ashley McBride (M), 267 Fifth Ave., New York 10016; 212–889–6668. **Quilt with stars; Amish throw**—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. *Kitchen:* **Multicolored tea set**—ABC Carpet & Home, see address above. **Refrigerator**—General Electric (M); 800–626–2000. **Range**—Caloric Cooktop (M); 800–843–0304. **Oven**—Tappan (M); 800–537–5530. *Bathroom:* Cement walls and tempered glass. **Sink** by James Hong, see address above.

84 A RIPENING GRACE *Pages 84 to 87: Designers:* **Holden & Dupuy,** 1101 First St., New Orleans, LA 70130; 504–524–6327. **All furniture except antiques through**—Holden & Dupuy, see address above.

88 FANTASY TRIP *Pages 88 to 91: Designers:* **Steven Charlton and Jeffrey Goodman,** GOODMAN CHARLTON (M), 1500 Rising Glen Rd., Los Angeles, CA 90069; 310–657–7068. **All GOODMAN CHARLTON pieces through**—Modern Living (R,T), 8125 Melrose Ave., Los Angeles, CA 90046; 213–655–3898; See Ltd. (R), 920 Broadway, New York 10010; 212–228–3600; Repertoire (R), 560 Harrison Ave., Boston, MA 02118; 617–426–3865; Ave. Showroom (T), 23533 Merchantile Rd., Beachwood, OH 44122; 216–591–1116; Postmark (R), 445A Sutter St., San Francisco, CA 94108; 415–788–7678. *Living Room:* **Cher Chez La Chaise,** loden green velvet; **Crawford chair,** cadmium velvet; **Swerve lamp,** blackened steel with mahogany base; **Ulu table,** red bird's-eye maple top with gold-leaf base; **screen,** hand-painted—GOODMAN CHARLTON, see address above. **Harlequin lamp; gold-leafed upholstered settee; sconce; small mirrors**—owners' collection. **Settee upholstery,** Fauve, 100% cotton, custom hand-printed—Tressard (M), 61 Willett St., Passaic, NJ 07055; 201–365–2001. **Harlequin painting,** oil pastel, 1991—Jeffrey Goodman, see address above. *Dining room:* **Dining table,** faux marbre, hand-painted by Jeffrey Goodman—owners' collection. **Portrait,** oil pastel, 1985—Jeffrey Goodman, see address above. Chairs; **chair slipcovers,** custom; **curtain fabric; Flatware; stem glasses; urn; sunburst mirror; chandelier; chandelier shades**—owners' collection. **Console table; iron curtain poles**—GOODMAN CHARLTON, see address above. **Lacrima vase,** by Andre Dubreuil for Daum; **dinnerware,** Fornasetti—Modern Living, see address above. *Office:* **Electra chair,** peacock velvet with polished aluminum legs—GOODMAN CHARLTON, see address above. **Umbrella stand,** Fornasetti—Modern Living, see address above. *Breakfast room:* **Plates** (on wall), Fornasetti—Modern Living, see address above. **Paintings,** watercolors—by Steven Charlton, see address above. **Table,** custom—GOODMAN CHARLTON, see address above. **Hanging lamp; chairs,** aluminum and upholstered—owners' collection. *Bedroom.* **Bed,** maple base with upholstered headboard and polished aluminum legs; **Helix table lamp,** mahogany and steel; **Medallion lamps,** gold-leafed steel; **Ulu table** (beside bed), red bird's-eye maple top with gold-leaf base; **curtain finials,** fleur de lis—GOODMAN CHARLTON, see address above. **Upholstered chairs, wall mirror, mirror** (over bed), **chandelier, tea service**—owners' collection. **Leopard rug,** #3903/001, from the Wild Asia collection—Couristan Car[pets] (M), 2 Executive Dr., Fort Lee, NJ 07024; for stores: 800–223–6186. **Tray,** Fornasetti—Modern Living, see address above.

92 AMERICAN FUN *Pages 92 to 97: Designer:* **Thomas Callaway,** Thomas Callaway & As[sociates, Inc., 2920 Nebraska Ave., Santa Monica, CA 90404; 310–828–1030. *Sitting room o[f] right:* **Porter club chair,** hand-distressed leather, hardwood feet, $4,500; **Pullman club chair,** hand-distressed leather cover with original sleeper-car blanket, $5,300—Thomas Callaway Bench Works, see address above. *Patio room on left:* **Settee,** antique pine finish, #1854; **fabric** #7540, color #86, 55″ x 31″ x 40″, 85% wool, 15% nylon, $2,660—Pearson Co. (M), PO Box 2838, High Point, NC 27261; 919–882–8135. **Cowhide pillow**—Thomas Callaway Bench Works, see address above. **Tray table,** #14-600, rouge cherry finish, 36″ x 24″ x 20″, $901—Milling Road Furniture, A Division of Baker Furniture, 329 N. Hamilton St., High Point, NC 27260; 919–885–1800. **Rustic western log holder,** hand-forged iron, #CR006, $190—Sundance Catalog (MO), Order Processing Dept., PO Box 30307, Salt Lake City, UT 84130-0307; 800–422–2770. **Savannah rocker,** teal finish only, ladderback and rush seat, $403—Thomasville Country Inns and Backroads Collection, Thomasville Furniture Industries, Inc., PO Box 339, Thomasville, NC 27361; for stores: 800–225–0265. **Painted bull's-eye round twig table,** $130—Garden Source Furnishings (M), 200 Ottley Dr., Atlanta, GA 30324; for stores: 404–885–1444. *Living room:* **Sofa,** #3024, in Woolrich sunset fabric/grade S, 36″ h. x 80″ l. x 41″ d., $2,465—Le[e] Industries (M), PO Box 26, Newton, NC 28658; for stores: 704–464–8318. **Hickory lodge coffee table,** $600—Garden Source Furnishings, see address above. **Empire armchair,** antique black #13-459-2, $1,219—Milling Road, see address above. **Pablo club chair,** English-style club cha[ir] in hand-distressed leather with period Beacon blanket sides and back, $4,500—Thomas Callaway Bench Works, see address above. **Bar Harbor wicker side table** in antique green, $329—Palecek (M), PO Box 225, Richmond, CA 94808; for stores: 800–676–5382. **3-panel leather screen,** #13-950, 75″ h., $3,167; **pine china cabinet,** #13-350, 52″ x 18″ x 86″, $5,552—Milling Road, see address above. **Corner piece,** 19-c. reproduction, #9106, in antique barn red, 36″ x 36″ x 78″, $2,500; **dining room table,** 19th-c. antique reproduction refectory table, #9102A, 60″ l. also in 84″ l., in antique green, $1,450—L'Héritage du Québec (M), 4420 Rolland, Mont Roland, Quebec J0R1G0 Canada; for stores: 800–663–6029, catalog, $5. **Seven-arm French candle chandelier,** $450—Garden Source Furnishings, see address above. **Rialto Hall Chest,** cedar lined, #901-978, in saddle oak finish, $1,200—American Country West Collection by Mary Emmerling for Lexington Furniture (M), PO Box 1008, Lexington, NC 27293; for stores: 800–544–4694. **Mission period lamp,** #CN039, $569—Sundance Catalog, see address above.

Pages 96 and 97: Bedroom/sitting room: **English Cottage bed,** twin size, #200, color: stained ebony, $720—Ron Fisher's Furniture, PO Box 1208, Marshalltown, IA 50158; for stores: 800–231–7370. **Sheets,** Cowboy Joe designed by Joe Boxer, $30/twin set—Martex (M), West Point Stevens, Inc., 1185 Ave. of the Americas, New York 10036; for stores: 800–533–8229. **Reversible blanket,** Cowboy design in red with black, by Pendleton, #7675.383, 60″ x 60″, $96—Kraffs (R,MO), PO Box 232, Toppenish, WA 98948; 509–865–3000. **Side table,** Bunkhouse #901-622, saddle oak finish, $455—The American Country West Collection by Mary Emmerling for Lexington Furniture, see address above. **Bronco table lamp** with laced rawhide shade, Frontier Collection, $458—American Classics/Mimbreno Trading Co. (M), 7830 E. Gelving, Ste. 200, Scottsdale, AZ 85260; 602–948–2300. *Cowboy memorabilia:* **Lunchbox; spurs; six gun and holster; lariats; boots**—courtesy of collector Rob Word, Hollywood, CA. **Chest of drawers,** Sante Fe, oak, #947-221, in crimson red finish, $910—American Country West Collection by Mary Emmerling for Lexington Furniture, see address above. **Horseshoe table lamp,** $225—Cry Baby Ranch (R,MO), 1422 Larimer St., Denver, CO 80202; 303–623–3979. **Mountain Home Twig Clock,** #2477, $255; **hickory croquet set,** #260, $395—Garden Source Furnishings, see address above. *Sitting room:* **Rattan chair,** Santa Barbara, #8683-01, $1,070; **rattan ottoman,** Santa Barbara, #8683-05, $555; **fabric,** Ride'em Cowboy, #7179; **bolt** color #442—Lane Upholstery (M), PO Box 849, Conover, NC 28613; for stores: 800–447–4700. **Hickory quilt rack,** $350; **twig side table,** willow, $290—Garden Source Furnishings, see address above. **Cheyenne Shield** blanket, by Pendleton, $139—Kraffs, see address above. **English saddles and tack,** courtesy of Janece Doty Word—Thomas Callaway & Assoc., see address above. **Rachet-arm love seat,** #172-72-9, fabric #P164-11, $2,319—Milling Road, see address above. **Tapestry pillows,** Red longhorn, #CS085, Cherokee #CS084, 18″ square, $2. **moose wall sconce,** #CN025, rusted iron with parchment-like shade, 22½″ h., $165—Sundance Catalog, see address above. **Leather trunk,** #1018-02, exclusively by Edgar B., 35″ x 1[8]″ x 16″, $799—The Mission Ranch Collection (MO), Edgar B., 3550 Highway 158, PO Box 849, Clemmons, NC 27012; 800–225–6589. **Black Jack dog table,** #339, 24″ h. x 25″w. x 1[8]″ d., $220—Ron Fisher's Furniture, see address above. **All Navajo blankets and hook rugs; outdoor furniture**—owner's collection. **Trucking,** Beverly Delivery Service, 1721 21 St., Santa Monica, CA 90404; 310–828–4787.

98 LITTLE MEALS **English creamware rim soup bowl,** $65—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **Hemstitch ecru napkin,** 20″ $12; **Ottocento natural dish towel,** 22″ x 40″, $45; **blue rim pasta bowl,** $15; **wire basket,** $20—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Poppy curry dish towels,** $14; **Green corbeille napkin,** 24″ x 24″ , $14; both by Le Jacquard Français—Palais Royal (T), 1725 Broadway, Charlottesville, VA 22902; 800–322–3911. **Terra-cotta and white glazed mug,** $12; **large oval mold,** $55; both by Stephen Pearce—Simon Pearce (R), 500 Park Ave., New York 10022; 212–421–8801. **Victorian fringed red and cream napkins,** $75/set of 4; **woven buddocks basket,** $175—Pantry & Hearth (R), 121 E. 35 St., New York 10016; 212–532–0535. **Yellow and green salad plate,** Torgiano, $8—Williams-Sonoma (R), 20 E. 60 St., New York 10022; 212–980–5155. **Blue and white paisley napkin** by Paula Sweet, $15; **tablecloth,** $135; **pewter flatware,** $145/5-pc. place setting—Frank McIntosh Tabletoppings; Henri Bendel (R), 712 Fifth Ave., New York 10019; 212–247–1100. **Blue and white plate**—owner's collection.

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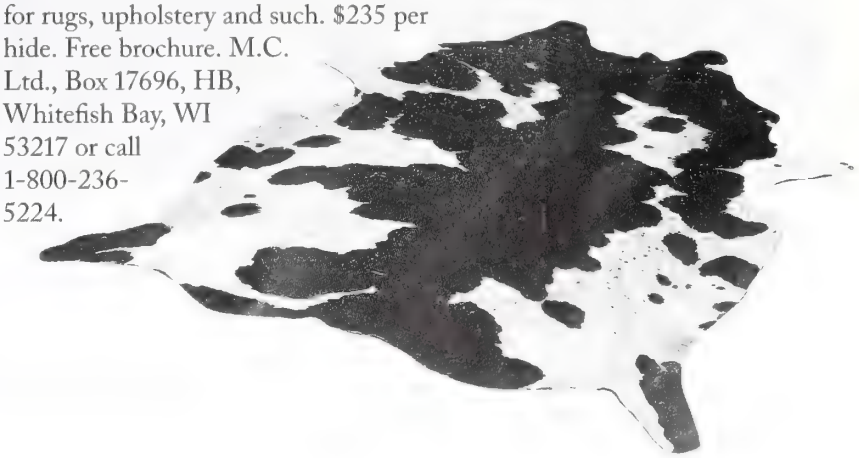


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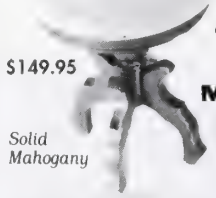
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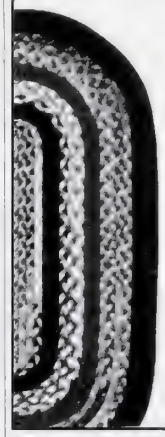
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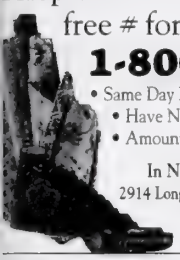


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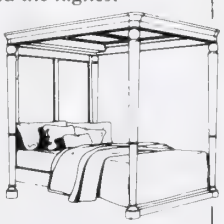
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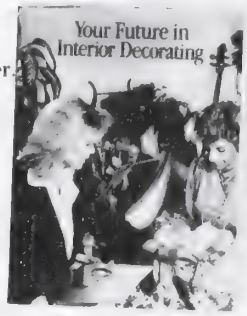
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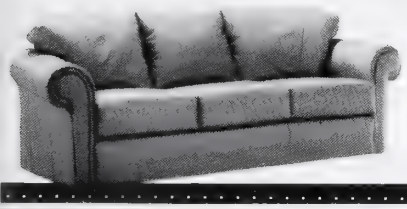
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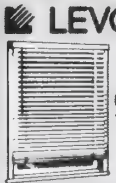
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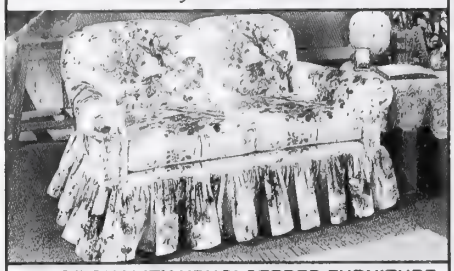
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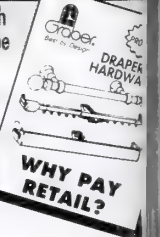
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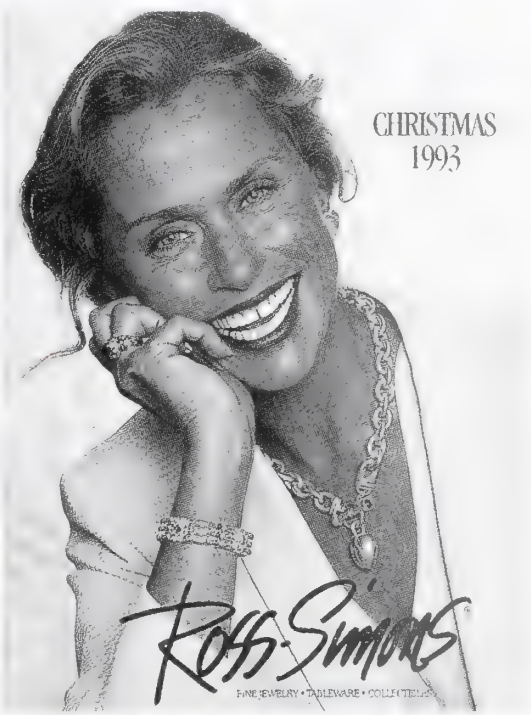


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Better by candlelight

BY DEE HARDIE

Recently our granddaughter Edith, age nine, was helping me arrange our dining room table for a small dinner party Tom and I were giving. She loves to decorate and we enjoy each other's company; we're pals. Her friend Alicia was with us and was beside herself with all the candles we were placing around. Edith turned to her and said, "Doesn't your family have candlelight when they have guests?" Alicia answered, quick as a flash, "It depends on how important they are." So says a nine-year-old child. This is today's world.

My parents apparently didn't have important guests for dinner because I didn't grow up with candlelight, but I have lit many a flame at Thornhill. Even if it's just the two of us. I'm not sure when this addiction started. Was it at that Parisian bistro when Tom, by candlelight, gave me a ring? Or was it a bit later when I discovered as a new bride that candlelight improved my cooking? Whatever the reason, there is a collection of candlesticks at Thornhill that has brightened our lives over the years.

Six brass ones stand on top of an English desk in our living room. Some were wedding presents, others were bought at flea markets. In the dining room are two made of dark green glass and shaped like dolphins. They were in the gift shop at the Metropolitan Museum of Art in New York and I couldn't resist. The two on the sideboard are Victorian: gilt angels leaning against flowering trees. And on the kitchen table sits the Swedish wooden candelabra my grandmother managed to tuck into a steamer trunk when she first crossed the Atlantic.

When we have friends for dinner, these candlesticks gather in the dining room. Four center the table, the rest circle the room. The electricity stays off. This is the easiest way I know to set a scene. Conversations become intimate, the light brings faces into focus, the mood is relaxed. I recently added a long, narrow, gold-framed mirror on a dining room wall that reflects the glow of the evening.

The color at our dining table comes from the cloths, the napkins, the conversation that gets spicier as the candles start to flicker

My candles aren't special—just tall and straight and white. Always white. Once I attempted to make some from beeswax given to us by our son Todd. I tried to be a pioneer woman, but the wicks got tangled up and it was a flop. A friend actually bought candles by the kilo when she lived in Italy, and I wish I could do the same; I simply buy mine the local supermarket.

According to the avalanche of catalo we receive in the mail, candles n come in every shape and size and col Some look like cows, frogs, apples. Oth are painted to resemble birch bark. I'm r even tempted. I remain a white-can woman. The color at our dining roo table comes from the cloths, the napki the flowers, and the conversation that g spicier as the candles start to flicker.

I admit that my favorite parties are t ones when Albert and Edith, our neig boring grandchildren, walk up the hill dinner. They love the sparkle of cand light. Knowing how much it enterta them, I always have a parade of cand weaving around the center of the tab They take turns lighting them, and th snuffing them out at the end of the me It's a ritual they enjoy. Sometimes it ev brings out the unexpected.

At our last family dinner party Albe who was sitting next to me, turned a said out of the blue, "Momma Dee love you." Surprised and pleased by t sudden declaration, I said, "That's lov Albert, but why are you telling me th right now?" "Oh," he said with a l smile, "It's part of the job."

Personally, I think it was the illur nation. It set the mood for an eleve year-old boy who knows all abo the magic of computers but is just beg ning to learn about the romance candlelight. ■

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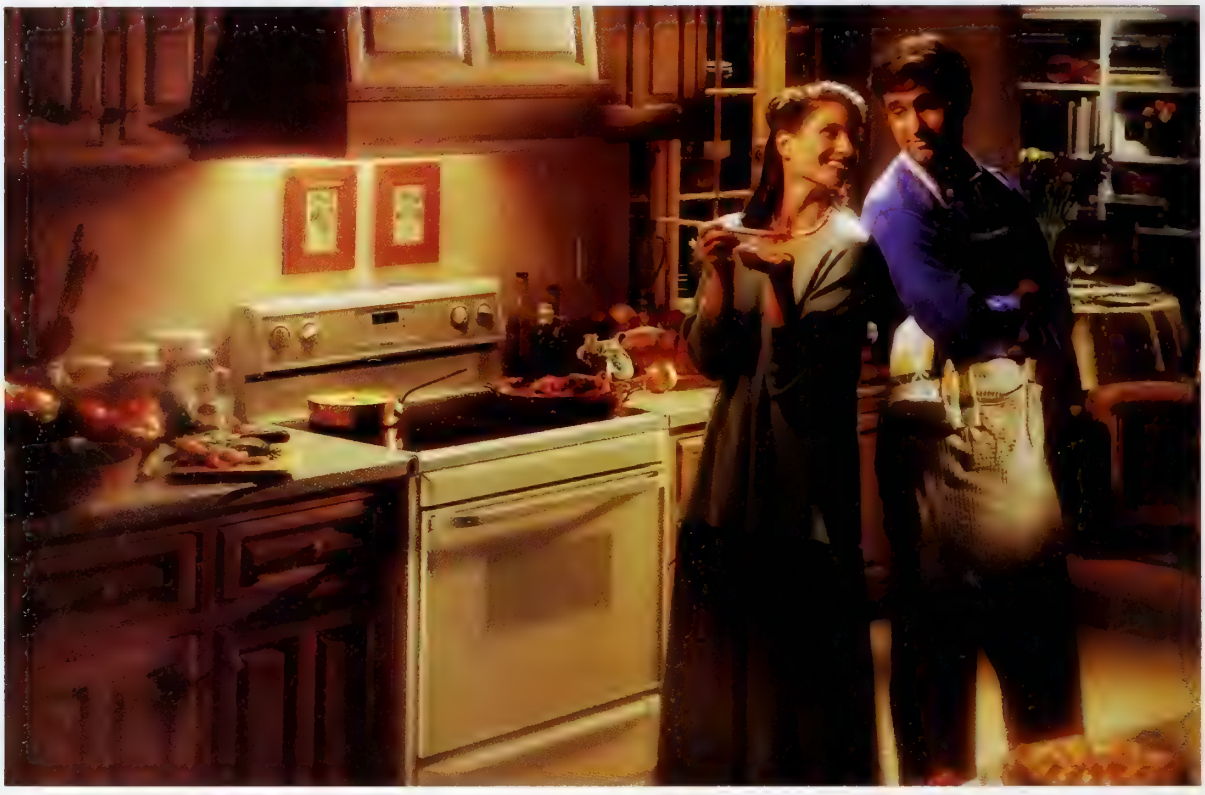
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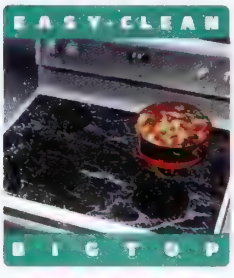
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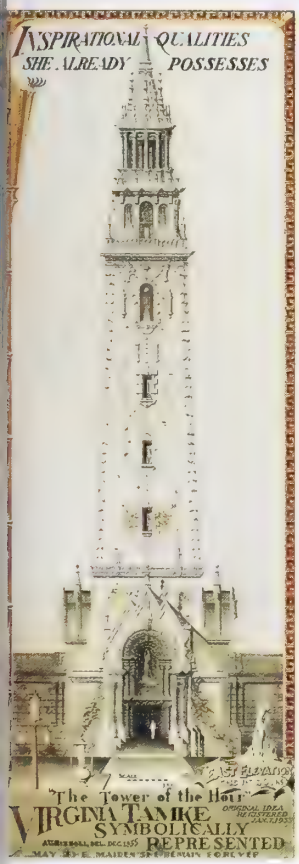




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Cymru am byth. By Dee Hardie



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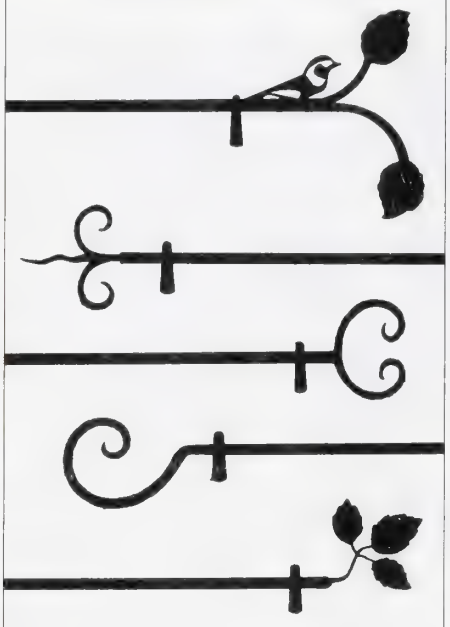
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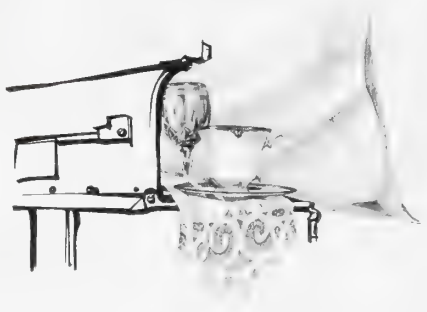
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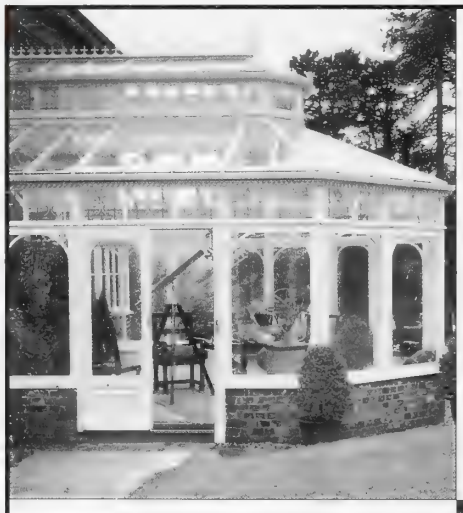
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Sentimental educatio

BY JOSEPH GIOVANNINI

For two weeks I scoured the Paris dailies and queued up for one overpriced, undersized apartment after another. Not until I chanced on the American Center's bulletin board did the city yield what I was desperately seeking: *Studio d'artiste, Quartier Latin, 1,400 Fr.*

As a graduate student in French literature, I could populate the limestone building at 8 rue Pierre Curie with characters from 19th-century novels just by looking at its garlanded facade. My 22-year-old heart pounded at the thought of a whole year among the rooftops in the cradle of French culture.

I entered a tall, aristocratic foyer, loped up a winding wooden staircase (polished with beeswax to a squeak) and arrived at the second-floor landing, where I rang at an intimidating set of carved twelve-foot-high doors. Madame Villette—tightly wound and fiftyish—greeted me in 200-mile-an-hour French, gathered her keys and charged up five flights saying in several equally uncharming ways that I really shouldn't take the apartment if I couldn't afford it. I had sized up the facade; she had sized up my blue work shirt and jeans. It was the height of the sixties.

After four years of college dorms, anything that wasn't a b would have seemed exotic, but just beyond the small entry l a space that would excite anyone—brightly lit with a tall cei ing that sloped up steeply to a roomwide skylight. Through I could glimpse the serene lantern dome of the nearby Pan théon. Perfect for any self-respecting 19th-century consump tive and her tenor, the room was also modern in its openne and angularity. Next to the fireplace, a low doorway led to narrow bedroom under the front mansard; a small kitchen had never cooked a meal in my life) led to a cozy bath Through its windows the history of Paris seeped into th apartment. I wondered who had painted and written and love in this studio.

Before I knew it I had committed to the full price. Th apartment was mine. Madame left me alone there with th key and I exulted. One rarely realizes when life takes a turn but clearly this was a commencement. I could see myse going to sleep under the night sky. I plotted my paths to th Sorbonne—the direct way down the rue St. Jacques, th historic way by Église Ste. Geneviève, the fashionable on down the Boulevard St. Michel. It was not so muc that this was my first apartment, *(Continued on page 2*


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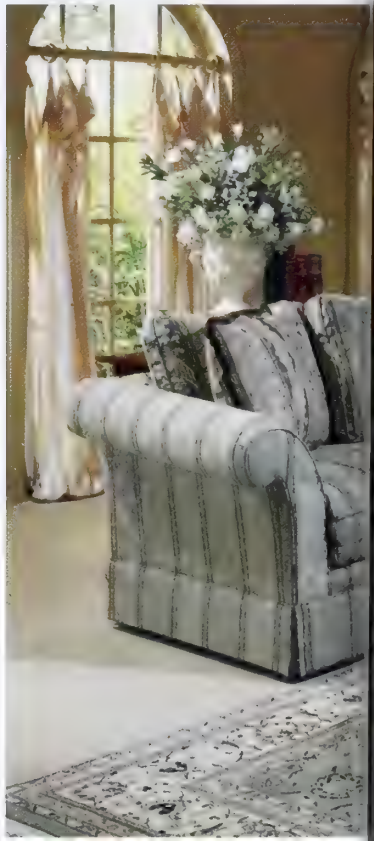




The wonderful world of Bernhardt Upholstery offers a collection for every style preference. From neoclassical bun foot sofas in fresh Aztec stripes to the "Hide and Chic" charm of fabric and leather combinations, Bernhardt addresses the needs of fashion-conscious homemakers looking for the right mix of upholstery and wood furniture.

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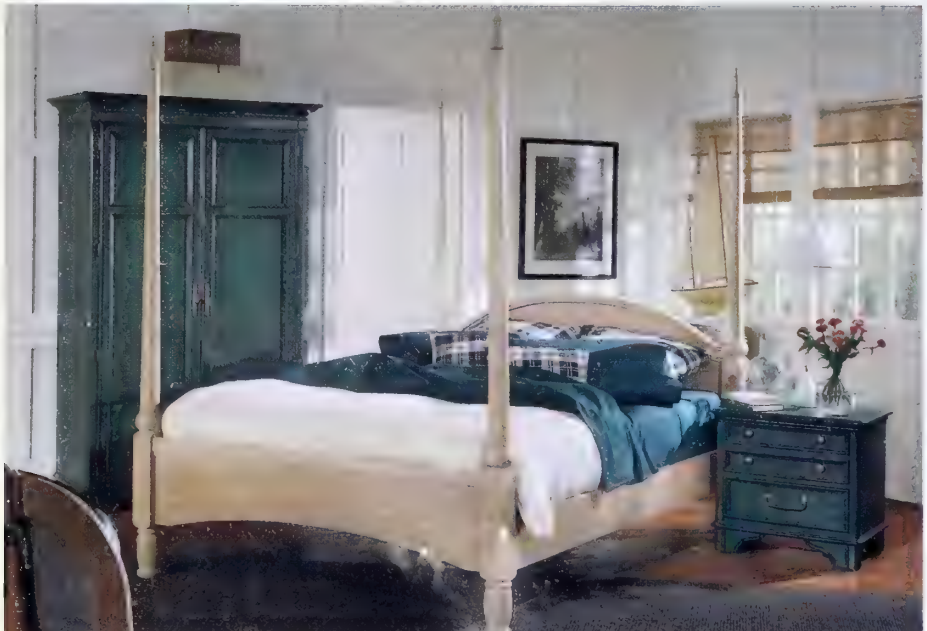
Ambient light offers monochromatic elegance with tone-on-tone patterns. Raffia-wrapped tables and accent pieces play to texture while an array of compatible wood furnishings complete the scene. The choices are yours and experienced designers will assist you with furniture purchases to enhance your lifestyle. The possibilities are endless. And most sofas are also available as a sleeper!











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(713) 492-5493

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Continued from page 16

At La Coupole I watched Sartre dunk his morning croissant and tried it myself: soggy. I also puffed on a few Gauloises

ut that its romantic character strummed my imagination. I immediately expanded my French vocabulary at the ardware store. To my surprise a previously unknown urge to ecorate seized me: With Madame's blessing and her agree- ıent to pay for the paint, I would shape the space with color, ringing out the existing architectural features. These were the rst stirrings of a design impulse that two years later would nd me in architecture school. I might be finishing a master's egree in French literature in this apartment, but its haunting ɔaces kicked my right hemisphere into gear.

I chose what-the-hell colors—an Yves Klein electric blue in ıe entry and a dark green soured by lime in the bedroom. I ainted the main room what the French call a "broken 'hite"—pure white shaded with pigment—and picked out the vo beams crossing the lofty studio in black. I found a pair of old bedspreads at Galeries Lafayette for the two daybeds and rranged them in a conversational L around a twenty-liter rum, which I turned upside down and painted Klein blue.

The tall, spare space triggered rumination as much as a dim abled attic loaded with trunks would have. In the midst of ainting a wall I would lapse into deep daydreams, as though ıy eye, without any objects to look at, simply rolled back and eered into my mind. On some days, I discovered, the studio ɛemed a bowl of light, and anything in the sky, whether the ıminous blue of the Paris twilight, a passing cloud or even an irplane, registered on the walls. In a space that wanted to stay mple and pure, I rewound a five-franc coil of wire from the ardware store into a shiny orbital sculpture.

The small undercounter refrigerator assumed I would make aily trips to neighborhood shops for fresh provisions. It awned on me that I could take my meals into my own hands, nd I discovered the *charcuterie,* the *boulangerie* and the *pâtis- erie.* I had an oven. All I needed was a match.

Soon an older woman entered my life—she was all of 32—nd she remarked that *bananes flambées* were very easy to repare: sweet butter, bananas, sugar, cognac, all spritzed with ɛmon. I bought ripe bananas, went home, melted the butter, oured on the cognac and, not without hesitation, torched it. Buoyed by success, I went on to flame other fruits and then tarted combining them with reckless originality—and often ɔrry results.

With the American dollar still strong in the sixties, I had an dvantage over French students for whom my apartment, ıough hardly luxurious, was unaffordable. The gentrification f Paris was eliminating artists, writers and students from most istoric districts, including the Latin Quarter. Hemingway's ɔosely structured Bohemia of casual encounters and movable easts was a distant memory. My place became a way station ɔr friends passing through (I learned from one how to avoid he draft; mine is the Vietnam generation), and I decided to hare it more frequently with classmates. I invited some friends ver for my first sit-down dinner.

Seven guests arrived on a Saturday night. The wine was reathing, the candles flickering, and the moon wended its way across the skylight, casting shadows. I planned the dinner as a four-course procession that would draw out conversation, which I increasingly savored in this intensely verbal city.

To my surprise and relief, the pepper steak *flambé* tolerated a large margin of error and even flamed on cue. I remember thinking, "This isn't so difficult." I glided through the endive salad, and went on to dessert. Nobody pointed out the culinary faux pas when I again pulled out the cognac to flame blood oranges. I wasn't trying to show off; igniting food was the only way I knew how to cook.

At home in suburban Pasadena, and then in college, everything had been handed to me; all I had to do was read, take tests, devour food and hit the tennis ball with topspin. Now, while I was reading Flaubert's *L'Education Sentimentale* about a child's development into an adult, my apartment was leading me through rites of passage—decorating, cooking, entertaining—bringing me into a larger life.

But unlike rooms in many British novels that are worlds in themselves, populated with books, paintings and deep sofas, my minimally furnished aerie was really an antechamber to Paris. The city drew me into its highly magnetic field.

The first stop was obvious—the café. James Baldwin wrote in *Giovanni's Room* that cafés provided people living in tiny apartments with the living rooms they didn't have. True: Even without speaking to anyone or making eye contact, I felt a social warmth in cafés, with tables and chairs grouped so that everyone seemed part of a company. But I also found cafés fascinating as spaces, especially those decorated with mirrors that doubled and tripled all the movement of Parisian streets, breaking the city into a real-time Cubist canvas.

At La Coupole I watched Sartre dunk his morning croissant and tried it myself: soggy. I puffed on a few Gauloises. No one I knew really had the time to hang out for hours in cafés—not even students—but I certainly paused long enough to soak up Parisian sociology and fashion Women walked in a structured, brisk way, their high heels clicking smartly. Men often ambled with jackets over their shoulders—a habit I affected.

The Cinémathèque on the rue d'Ulm around the corner from my apartment offered another kind of education and a special thrill when the films pictured the same streets I walked daily. In an upstairs room at the Foyer International on the Boulevard St. Michel, I heard Alain Robbe-Grillet read passages from his newest *nouveau roman.* In college, Robbe-Grillet had been a distant and mythic figure found on book covers. In Paris, wearing a nondescript gray jacket and looking pallid, he seemed surprisingly ordinary, but his simple tangibility was, for me, extraordinary. I was no longer learning about something somewhere else, something that had always been a book or a movie or a painting away. I was *here.* The Latin Quarter was dense and palpable; Paris was proximity. Street names alone were a history lesson.

My sentimental education was not only verbal. My eyes drank in the architectural proportions of elegant French windows. I learned to follow a horizontal cornice line on its path across >

Leaving my girlfriend's apartment late one night, I ran into students bolting my way, chased by riot police shooting tear gas

the columns and pilasters of a classical facade. I discovered the Latin Quarter had two dominant urban histories and two scales—the medieval one with the meandering streets, and the imperial 19th-century one with straight avenues plowing through the older, tighter fabric. Trees everywhere united the streetscape, softening the facades, giving the city the intimacy of a low and leafy canopy.

The city and my apartment absorbed my attention so much that my thesis—"The Composition of Decomposition in the Novels of Beckett"—migrated to the back burner.

Was it Apollinaire who shaved off his hair in Paris, making himself unpresentable so that he could work? How would I force myself to work? By April the due date of the thesis was fast approaching and I realized I had to send myself into exile to finish. I arranged for a dormitory room in Poitiers, where, with all my notes arrayed in front of me, I wrote my thesis flat out in a little less than two very intense weeks.

The day I returned to Paris, an American friend living on the stuffy Right Bank called, anxiously reporting that the Sorbonne was occupied. I quickly walked there and found groups of students camped out by the pale Puvis de Chavannes murals in the grand Richelieu Court.

These were the first rumblings of the famous Events of May, which paralyzed Paris and France and nearly toppled the Gaullist government. My apartment sat on the lip of the volcano. Around rue Pierre et Marie Curie (Marie had been added during the year), students erected barricades of granite cobblestones pulled from the street. Opposite my apartment at the Institut Pasteur, Eisenstein's *Ten Days that Shook the World* and *Battleship Potemkin* played over and over. With my thesis finished, I plunged into the crowds and debates. As an American, I remained a witness more than a participant, but I identified completely with my contemporaries and took my place behind the lines.

The Events really started as a kind of intellectuals' urban sport, the students complaining about authoritarian institutions from government to school to job, and about the emptiness of consumer culture. At first Parisians threw fruit to the students in the streets from their balconies, and refreshed them with water cast from pitchers, a surprisingly benevolent act similar to sprinkling flowers. The youthful camaraderie carried up to local residents, who were basically the same people, only older. For a while what the government called riots were simply crowds of youths flowing through the streets not doing any harm. The very word "barricades" conjured up the romantic heroism of past revolutions in the same quarter.

Tensions escalated. Several store windows were smashed, and in an especially sad moment, the crowds pulled down a couple of the great trees along the Boulevard St. Michel. I was ashamed. The government, hesitant to respond to the provocations for fear of inciting a confrontation, finally called out its attack-dog police force—the CRS. We all took positions behind the barricades. Traffic was nonexistent, but in the middle of the night, with the City of Light blacked out, our faces reflected the colors of traffic lights implacably clicking red green, yellow, red, green, yellow.

There was a sense of exhilaration and freedom along with the constant threat of a police assault. Leaving my girlfriend's apartment late one night, I headed up the street only to run headlong into students bolting my way, chased by the CRS shooting tear gas. A canister fell nearby and the gas lodged behind my contact lenses, stinging like acid. Eyes shut, I groped my way out, feeling the facades like Braille until I reached the nearest corner. I narrowly escaped being bludgeoned—and repatriated.

Like the Sorbonne, the national theater, the Odéon, was occupied by students, and it became Paris's largest parlor. In the darkened house with an empty stage, speakers harangued one another from the first balcony to the third, the second to the orchestra. Through friends I had met Mary McCarthy earlier in the year; she was then writing *Birds of a Feather*. When I invited her to the theater, she jumped at the chance of a student escort into the fray. From our seats we listened to eloquent and spontaneous orations. Sartre himself spoke at the Sorbonne to a huge young crowd craving leadership, but he deferred to the students. Events had superseded him.

The revolution gained momentum with worker support, and soon intensified into real riots. One evening I came out of my building and encountered a handful of students fleeing in my direction. I motioned them into the foyer and we moved quickly and silently up the staircase and locked the door breathless. We didn't turn on the lights for fear of giving ourselves away.

The flames from burning cars reflected off low clouds through the wide skylight, casting unearthly shadows and setting every face aglow, as though we were sitting around a campfire. We went to the kitchen window and peered over the roofline. The CRS swept down the street behind their shields and we could hear bottles crashing around them. One of my guests threw an empty wine bottle. I worried that we would be caught and I worried for the police amid the shattering glass. But they turned a corner, and we moved back into the studio and sat down to coffee and wine. No one dared leave. For hours we talked, intense and serious. The sense of history that previously entered through the windows had this time run up the stairs and through the door. That night probably ranked among the studio's finest hours.

It was to be my last student soirée there. Summer occurred abruptly and unmistakably in the Latin Quarter, and what de Gaulle's government could not resolve, vacation did. We all drifted off. I had to resume courses back in the U.S. and confront the draft problem. I closed up the apartment, and with it the year. I left behind my orbital wire sculpture. I surrendered the keys to Madame Villette who with a brisk handshake thanked me for paying my rent on time, even in May. ■

Joseph Giovannini, a New York–based architect, author and critic, was formerly with The New York Times.


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EDITOR SARAH McPECK



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With its uneven plank construction and antiqued finish, Niermann Weeks's fruitwood console looks centuries old, $4,840.



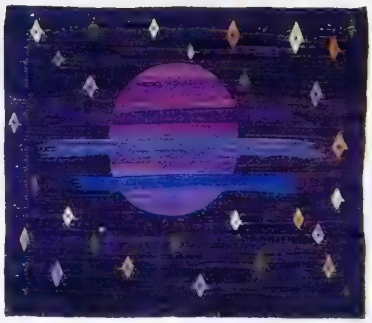
Clear choice for artful glassware—New York's Camille Mizzi. Call: 212-925-2484.

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Scenes on toile de Jouy upholstery animate a three-seat sofa, $1,369. From Expressions Custom Furniture: 800-544-4519.

Fashion designer Romeo Gigli turns to decor with this lavender-hued wool kilim, $6,000. At Christopher Farr: 44-71-916-7960.





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Exhibits, books, hot new looks—here's a tasteful roundup of smart design idea



Tree-rific: Richard Pirman's painted screen, $2,500. Call: 415–822–5818.

Decorating buffs are thumbing through Margaret Burman's *Interior Designs* (Signet, $4.99), a romance with a dashing architect, wheeler-dealer decorators, a heroine with a heart of plush.

Greg Petty's comfortably furnished laundry—at the recent Detroit Symphony Orchestra Designer Showhouse—makes doing the wash look like fun.



Brush up on the paintings, drawings and burnt-wood panels of Horace Pippin at the Pennsylvania Academy of the Fine Arts, through April 17. Call: 215–972–7600.



The Maine source for vibrant Provençal prints: Souleiado, in Bar Harbor, stocks the traditional French fabrics, $35–$75 per yard. Call: 207-288-2828.



Ashanti and Kuba Cloth upholstery fabrics from Schumacher are true to the tribal. Through decorators. Call: 800–332–3384.



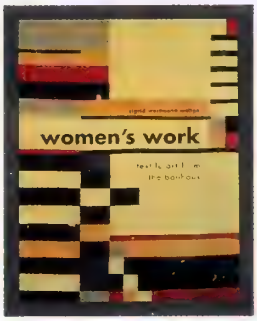


NYC's new source, seed inc. offers a hand-picked assortment of woven fashions, pretty pottery, wrought-iron wares. By appointment. Call: 212–226–0976.

With wood prices on the rise, builders are taking a good look at steel for framing residences. A demonstration house at the National Association of Home Builders convention in Las Vegas this January shows metal how-tos from the inside out. Says NAHB spokesman Larry Zarker, "When it's well insulated, light-gauge steel can work just as well as wood."

Where to get fresh ideas for the garden? The Cleveland Flower Festival (a border from last year, right), February 19–27; call: 216–891–3100. The Northwest Flower and Garden Show, in Seattle, February 9–13; call: 206–224–1700. Southeastern Flower Show, in Atlanta, February 9–13; call: 404–888–5567.





***Women's Work: Textile Art from the Bauhaus*, by Sigrid Wortmann Weltge (Chronicle, $40), weaves the story of women who made high art of humble fibers.**

For more details, see Reader Information



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Stools are turning up in the nineties kitchen—at islands, countertops and bars. Here, some versatile seats to suit any look



Alvar Aalto's 1930s designs are as popular as ever, each with bentwood legs, the designer's trademark; in birch, $235, $192 and $115. From ICF: 800–223–1620.



Slender lines give a wrought-iron stool its delicate look, $1,390. Through designers from Agnes Bourne: 415-626-6883.



Designer Alwy used the strong T-shape for back and stretcher of his mahogany stool, $550. Call: 213–934–6000.

Perfect perch: an iron stool with seat and fan-shaped back of rattan, $119. From Pottery Barn: 800–922–5507.

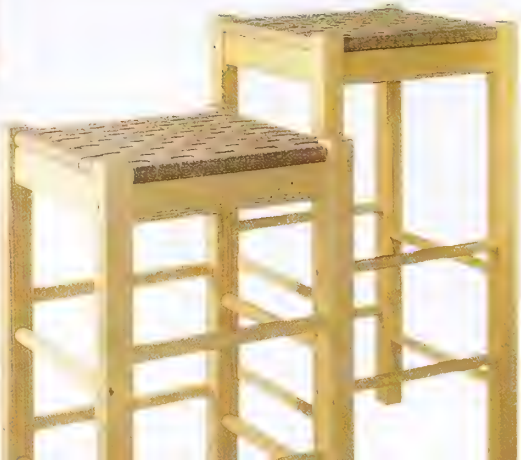
In the 1800s, Shaker weavers sat at the loom on stools like this reproduction, $185. From Shaker Workshops: 617-646-8985.





Napoleon beechwood stools with woven rush seats are $179 and $189. Call: 800-922-5507.





Ikea's sturdy stools—in pine or spruce—have woven jute seats, $65 and $69. Call: 412–747–0747 (East Coast) or 818–912–1119 (West Coast).



Bowback stools were inspired by the seat of an early Harley Davidson motorcycle, $675 each. From Thos. Moser: 207–774–3791.

For more details, see Reader Information







Storybook china

Tea sets and other child-size treasures are turning up at antiques fairs, and in some grown-up collections, too

BY SUSAN INGLIS

Everyone who pauses before Mary Ellen Kennedy's wall display of child-size toy china—pieces picked up at Paris flea markets—soon gets caught up in the game of choosing a favorite. "Even people who have been here before, including my mother, wind up deciding on a new favorite every time they visit," says Kennedy. "There's an exquisiteness about small objects that's somehow missing from normal-size pieces. To me, this china is clever, interesting and amusing." Toy china is less than half the size of normal china; miniature or dollhouse china is one-twelfth normal size.

The dishes on the Kennedy kitchen wall show bugs going bowling, monkeys walking tightropes, rabbits digging up carrots and carrying them away. There are even a few grown-up designs in the collection—scaled-down versions of geometric and floral patterns by well-known china makers such as Luneville, Gien, Choisy-le-Roi and Montereau.

Kennedy got started one day about six years ago, when she was living in Paris and spotted a set of children's china on her rounds of the local flea markets. That set, about thirty pieces, featured tiny black rabbits on a white background with maroon latticework. She snapped it up and has since added another thirty pieces to that first set—saucers, tureens, serving platters. Set by set or piece by piece, with an eye only for what is appealing to her, Kennedy has picked up about 65 more patterns. *(Continued on page 43)*



One collector's children's china, CLOCKWISE FROM TOP LEFT: **breakfast set (with normal-size fork); American and French Fiestaware look-alikes; the kitchen wall; a rabbit platter, found wrapped in a 1947 Paris newspaper.**



Mark Hampton on kitchens

One of America's leading decorators shares memories, preferences, prejudices and practicalities concerning this all-important room

WRITTEN AND ILLUSTRATED BY MARK HAMPTON

Some people enjoy snooping in the medicine cabinets of others; I'll take a refrigerator over a medicine cabinet any day. Nothing tells you what goes on in a house quite as clearly as the kitchen does. It lets you know all kinds of facts, from sensory preferences to utilitarian capabilities.

And isn't there something nostalgic about this room? We all did love to hang around the kitchen when we were little, didn't we? I'd give anything to go back for an hour to my mother's kitchen as it was all those years ago. It was not a backdrop against which she acted out her decorating fantasies. That was done everywhere else in the house, but not in the kitchen, which had white cabinets, a plain linoleum floor and a littl rag rug in front of the sink. My father, my sister and I sat dow to her delicious food three times a day until my sister and went away to college. My mother felt that the kitchen was place for work, albeit enjoyable work.

When I think of all those rolls and biscuits and pies, th fried chicken (even acclaimed by my mother's sister-in-law the potatoes cooked twelve different ways and on the tabl every day in one wonderful form or another, the scrapple, th homemade sausage and the holiday extravaganzas, I don't jus salivate; my eyes are misty with emotion.

We may not have known what our fathers were doing all da when we were children, but if we were lucky enough to have mother presiding over a bountiful kitchen, we knew what >

In Mark Hampton's country house he gave the kitchen a fireplace (ABOVE) and it became everyone's favorite spot.



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Nowadays you can find country kitchens everywhere, from the San Fernando Valley to the fifteenth floor of an apartment house. They allow us to indulge our need for warmth and charm

she was doing, and we learned how work and creativity and even routine could be depended upon to produce something worthwhile.

In the 1940s, when I was a child growing up in a very small town, there were relics of a past that delighted me in a way that I knew even then to be special and fleeting. They were vestiges of a vanishing, precious world, a world that had not yet dreamed of plastics and sugar substitutes. And in all those old-fashioned households nothing was as out of date as the kitchen. Mrs. Charles had an icebox, and the ice man came on Thursdays. Marvelous!

Mrs. Rushton had an old-fashioned kitchen, too, but in it was a spattered floor painted by Mr. Horace Hadley. He went to the Friends Meeting with all of us, and painted every one of our houses, but only Mrs. Rushton was stylish enough to have a spatter-painted floor—in black, gray, white and orange. She also had a pergola with gourds in the vines. I always walked under the pergola and into her house through the back door, into that beautiful kitchen where I first tasted an avocado from a box sent by one of her cousins who spent the winters in Pasadena. (My first reaction to the avocado was not positive; slimy and icky, I thought, but what do kids know anyway?) Her kitchen china had an orange band. I loved it all.

The best kitchen, however, belonged to my Aunt Lillian and Aunt Hilda, who lived on the Indiana homestead settled by my father's family in the 1820s. That fabulous room had poplar-beamed ceilings and huge doors with strap hinges. It was dominated by a big black wood-burning behemoth that not only heated the entire space, but also turned out the most breathtaking pies and biscuits in the world. Because it generated such terrific heat, my aunts moved out to the summer kitchen in June. This was a little playhouselike building with its own smaller stove, sink and pump, and the transition from winter kitchen to summer kitchen was one of the season-defining events of the year. Soon we would enjoy the long-awaited summer and the great family picnics under the walnut trees that we looked forward to all year long, with fried chicken, potato salad, hard-boiled eggs turned a pretty magenta with beet juice and all those pies!

My Aunt Lillian is still making pies in that same farmhouse, but the wood-burning stove is a thing of the past. The fifties took care of all that. Fifties kitchens: red Formica, electric ranges, leatherette dinette sets, dishwashers and freezers, plus laundry machines coming up from the basement and being squeezed in, too. But kitchens have improved, I must say, since those dismal fifties days, and it is thanks to two strong, opposing trends, the country kitchen and the high-tech kitchen. They are both great.

Thirty years ago I paid my first visit to the Pennsylvania farmhouse where my wife grew up. The kitchen was in the earliest section of the house, a pre-revolutionary stone structure of great charm, the most beautiful part of which was mammoth chimney with all of its ovens and ironwork. C opposite sides of this wonderful room were wide doorwa which were placed, so the story goes, so that oxen could be d ven through with logs to keep the fireplace operating throu the winter. Behind the chimney was a winding staircase th even Thomas Jefferson would have found narrow. Wh amazed me more was that all of my mother-in-law's frien lived in old stone houses with glorious rustic kitchens. Th shared a deep love for those simple, solid American farr houses. They weren't farm people, but they preserved tho lovely Bucks County monuments that we now view as maste pieces of our early agricultural heritage.

Nowadays you can find country kitchens everywhere, fro the San Fernando Valley to the fifteenth floor of a New Yo apartment building. They allow us to indulge our need f warmth and charm. What might be considered too cute f any other room seems just fine in a country kitchen. Stencil walls, tile or wood floors, paneled cabinetwork, and handcra of every description all blend together to create a place that the real heart of the house. It is a paradox, I think, that mo and more two-career families have less and less time to spe at home, yet they still want a kitchen that reflects the nostalg coziness of the past and in no way resembles an office. (As usually the case with nostalgia, this past never existed, but th is a minor detail.)

Even though these modern people might eat out a lot, th island with its pot rack hanging above doesn't seem inappr priate. They do cook once in a while, and that pot rack n only makes things easier but also looks wonderful. If a few the cabinet doors have glass fronts, behind which one can s charming porcelain and earthenware plates and cups a saucers, then the atmosphere is enhanced all the more. The necessities might as well serve a decorative purpose too. I thi it can fairly be said that what makes a country kitchen such appealing gathering place is as much visual as functional.

Of the kitchens I have worked on in recent years, n favorite is one in a big square Colonial Revival house in Co necticut, way up on a hill overlooking Long Island Sound. T kitchen wing, typically, consisted of a sprawling arrangeme of butler's pantry, larder, laundry and kitchen itself. Since was never intended for family use, this area was complete uninviting and also very hard to use. The only solution was gut it and start all over.

In choosing new materials, we opted for lots of wood: o floors finished in a light, easy-to-maintain color; birch panel cabinets with a thin wash of creamy white paint that is slight whiter in the panels. We used white Corian backsplashes a countertops and a compatible white for the walls. All the app ances were selected for efficiency and durability and not f their appearance. In fact they have a *(Continued on page 4*

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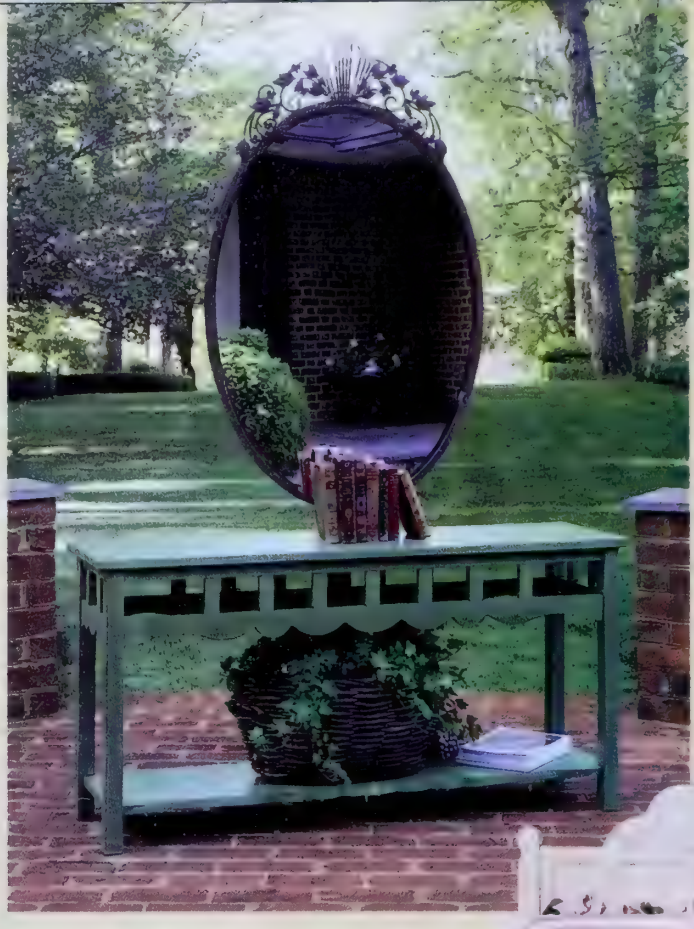


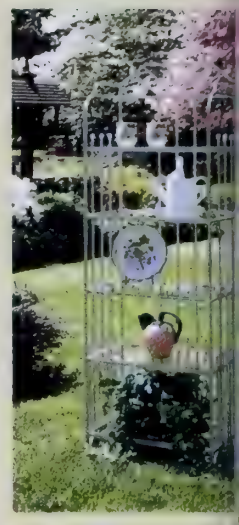
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COLLECTING

Continued from page 35

The collection has traveled with her to where she now lives, st north of Manhattan, and although Kennedy is content for e time being to stop at pattern number 66, she probably ould not have to look too far afield to find more good speci- ens here in America. Although French pieces are few and far tween, German and English wares are plentiful, say collec- rs. Many English china makers, from the Staffordshire dis- ct, for example, produced large quantities of toy china for port from the mid 19th to the early 20th century, when chil- en's china was most popular, both for play and to use in arning table manners.

For a set that includes a teapot, a creamer, a sugar bowl and ur to six cups and saucers and tea plates, expect to pay any- here from about $250 to several thousand dollars, depending condition and whether or not the set was produced by a dis- guished maker. It is also possible to acquire a set less expen- ely by gathering pieces individually. If you want to collect ese charming little objects, start by attending local antiques fairs (listed in Reader Information pages); if you get to know the dealers, they can apprise you of any new finds.

If you plan to collect American children's china in particular, these are some good makers to look for: Cook Pottery Company of Trenton, New Jersey; Knowles, Taylor, Knowles of East Liverpool, Ohio; Steubenville Pottery Company of Steubenville, Ohio. Recommended books include *Children's Glass Dishes, China and Furniture,* by Doris Anderson Lechler (Collector Books, $20) and *Playtime Kitchen Items and Table Accessories,* by Lorraine Punchard (self-published; $27 with price guide plus $2 shipping, through the author: 8201 Pleasant Avenue South, Bloomington, MN 55420).

Finding the best pieces takes patience, a keen eye and a sense of adventure. But Kennedy adds, "You don't collect things, they collect you." ■

Susan Inglis, once a House Beautiful *editor, is a writer living in Ann Arbor, Michigan.*

DECORATOR'S DIARY

Continued from page 38

urdy look that suits the house, and they invite use. Who ould not rather cook on a huge range than a new version of ot plate?

The biggest change, both in architecture and function, was e addition of an eating area planned as a continuation of e kitchen. Had we tried to use the old pantry for this pur- se we would have been limited by the confines of the exist- g structure. By pushing out the far wall of the house, wever, we were able to include the two most desired ameni- s: a bay window for the table, and a fireplace. Now the anti- ated service wing has given way to a far more open system spaces that work for all the members of a modern house- ld on a number of levels—cooking, congregating, eating, en entertaining. The architectural character of the house s not been disturbed; none of the previous functions has en eliminated.

Because of the industrial atmosphere that suffuses high-tech sign, it is a style particularly suited to kitchens. As much as les and fashions change, the high-tech kitchen remains a ssic statement of modernism. The freedom with which the le can be adapted to a huge variety of spaces makes it vastly pealing, but the greatest appeal is the direct, logical rela- nship of hi-tech design principles to a space where active rk needs to be done. On top of that, there is the ad hoc ture of this design philosophy. Simple, available materials ually associated with warehouses and factories can be pressed o use against a backdrop of rough, unfinished or sleek sur- ces, depending on both the taste of the owner and the ecifics of the space.

The current and understandable interest in big heavy-duty appliances has had a terrific effect on the appearance of kitchens of all types, whether old-fashioned or contemporary. More and more often I am reminded of my aunts' wood-burning stove. Over the past fifteen years or so, several of my clients have installed not only huge gas ranges but equally enormous refrigerators and freezers, some with glass doors and all of them reminiscent of kitchens early in this century. So perhaps the kitchen issue is not one of modern versus old-fashioned. It is better to think in terms of what is timeless. Timelessness is important, furthermore, because doing up a kitchen is expensive and arduous work; the results should last.

Of all the appliances and conveniences that are incorporated into modern-day kitchens, my wife and I agree that the most important one is the most difficult to justify in practical terms. It is a fireplace. What on earth could be more atavistic than people huddled around a fire on the brink of the 21st century? But for most of us the attraction of a pile of burning logs is irresistible. On winter weekends we start the fire in the morning and keep it going all day long. It appeals to some of our senses while we prepare the food that appeals to the rest of them: life in a microcosm. It makes me wonder if anyone ever put a bed in the kitchen. It's not a bad idea. ■

Mark Hampton, a New York–based interior designer, has just completed the private apartments at the American Embassy in Paris and the new Houston residence of former President and Mrs. George Bush. He has written and illustrated two books: Mark Hampton on Decorating *(Random House, 1989) and* Legendary Decorators of the Twentieth Century *(Doubleday, 1992).*

A Mexican toast

A wine-making village comes alive when the grapes are harveste











At Casa Madero grapes are aged in oak barrels and brandy is produced in copper stills (ABOVE, LEFT AND CENTER). Scenes from the wine festival (ABOVE, FROM LEFT): dancing in the plaza; Bacchus with the Queen of the Grape; dancing northern style. RIGHT: Father Silva blessing the harvest. BOTTOM RIGHT: Matachines dancing. BOTTOM LEFT: The hacienda's arcade.

BY MARIE-PIERRE COLLE

Every August the village of Parras de la Fuente, two hours west of Monterrey in the foothills of the Sierra Madre, celebrates its grape harvest with a colorful three-day festival. It's been this way for centuries.

The feast revolves around the Hacienda de San Lorenzo, a winery started by Spanish conquistadores about 1585, making it the oldest not only in Mexico, but in all of the Americas.

Though not well known outside the region, Mexico's wines and brandies from Baja California, Zacatecas and Parras are being increasingly exported—certainly good news for Mexican business. But what Mexicans throughout the country truly savor is the celebration of their patron saints. In Parras, it's San Lorenzo.



In front of the simple whitewashed church at the San Lorenzo winery, built in 1597, *matachines*—villagers wearing ankle bracelets made



of shells and tiny bells—dance to the beat drums, giving thanks to God for the abundan of the harvest. Inside, twisted colored paper ril bons are draped from ceiling and walls. Aft sunset, Mass is celebrated, and a singer sin "Las Mañanitas" to Our Lady of Guadalup Mexico's patroness saint. Lights are turn off, and only the moon illuminates the nigh





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From a hill facing the village, more than 200 *matachines* carrying torches run down to light bonfires that represent the elements of nature: fire, water, earth and air. The crowd cheers.

The following day there is a parade with the *matachines* in fanciful plumed helmets and fringed costumes. The newly elected grape queen, dressed in lacy white, rides in a carriage next to the proud Bacchus in a wine-colored robe with a crown of grapes. They arrive for Father Silva's blessing of the grapes on the steps of the church.



The hacienda, now owned by Casa Madero, was founded on a spot where wild grapevines were growing in the desert. The land was inhabited by Apaches and Chichimecas. After the conquistadores arrived, Don Lorenzo Garcia, conquerer of New Spain, received title to the land from King Philip II and erected the hacienda. The 3,600-square-meter stone and adobe structure, with cylindrical towers, was built like a fortress to withstand Apache attacks. In 1873 it became the property of the Madero family (President Francisco Madero began the Mexican revolution) and has remained in the same hands ever since. Today about 250 villagers work in the winery or the vineyard, producing 870,000 cases annually.

The current proprietor, José Milmo, and his wife, Maye, throw open their doors. In the old granary, which has been turned into a splendid dining room, long tables and chairs made of pecan wood by local carpenters can seat up to 500. A feast is spread—*machado* (beef jerky with eggs), flour tortillas, veal, goat, frijoles and rice. There are walnut and fruit paste desserts and, of course, Casa Madero wines. Musicians play, and many guests dance till dawn.

Seven hundred of the 1,200 acres of the vineyard are devoted to Chardonnay, Chenin Blanc and Colombard grapes, which go into the white wines and Brandy Madero. Cabernet Sauvignon and Merlot grapes are the basis of Casa Madero's red blends. Over the last decade, the owners have upgraded the winery and distillery, and some wines have won international awards. And the festival is a tradition that remains unchanged. ■

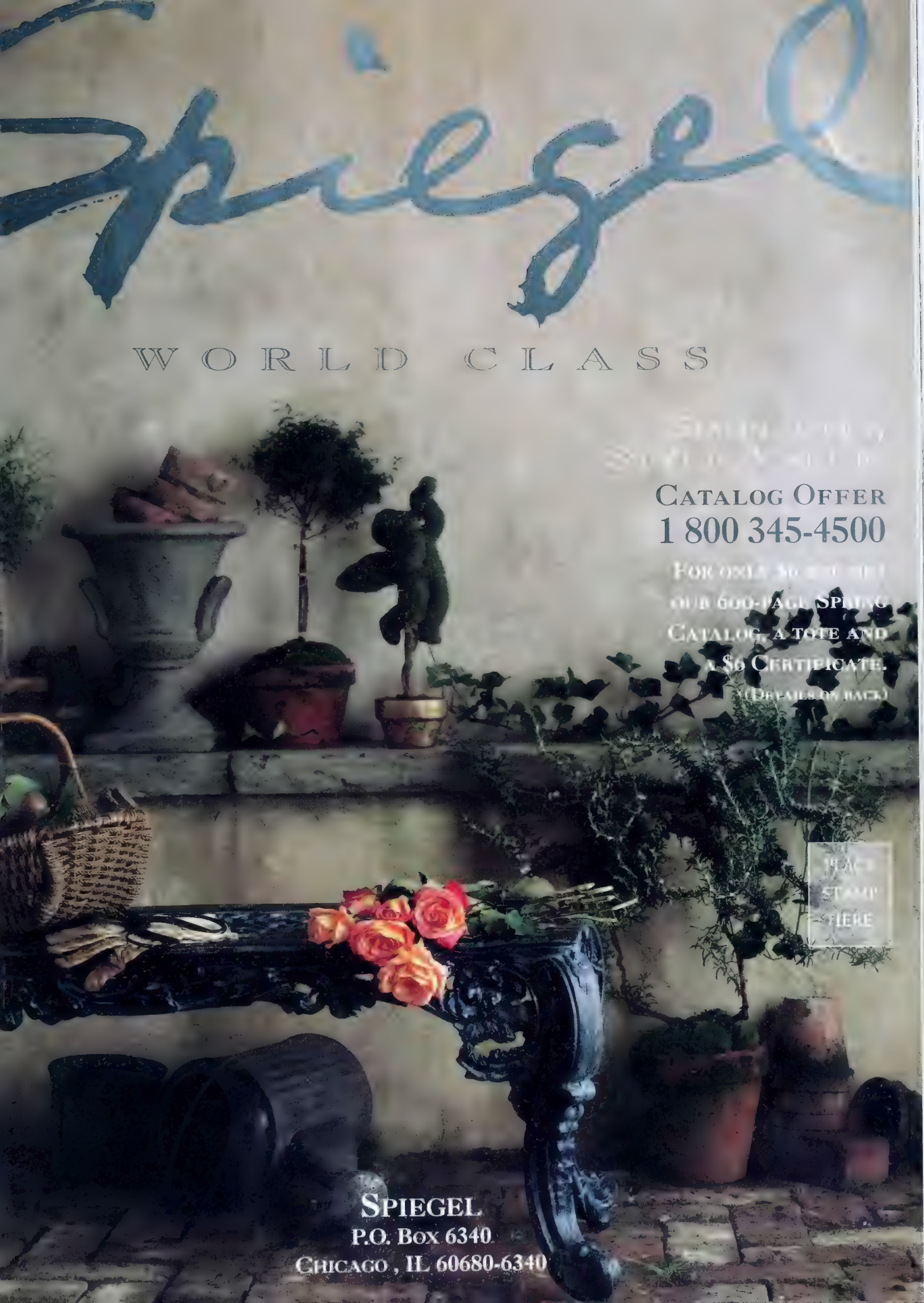


The festival is August 10 to 13. Parras has two hotels: Rincón del Montero (52-842-205-40) and Posada Santa Isabel (52-842-205-72). For tourist information, call: 52-843-005-10.





CLOCKWISE FROM TOP LEFT: **Crushing grapes; village girls at the feast; fireworks; the vines; sun-ripened grapes; the main dining room, once the old granary; the pool of the hacienda, designed by Raymond Jurado; the winery's San Lorenzo red.**


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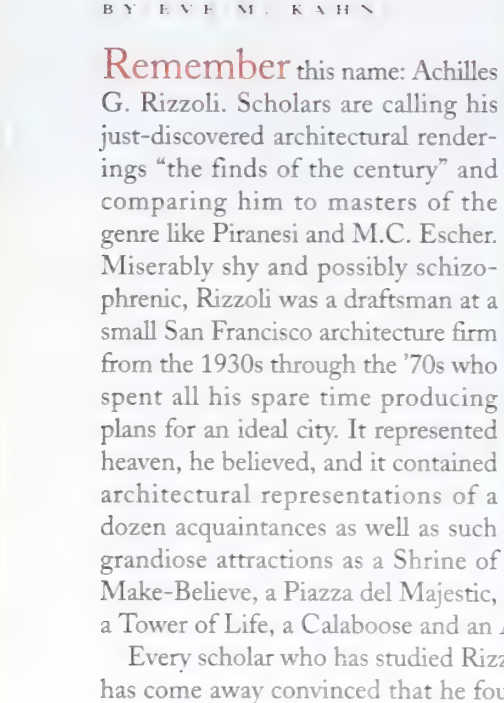
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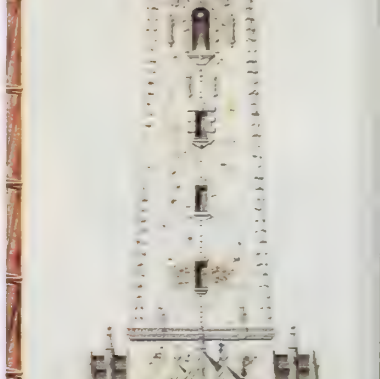
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Visions of grandeur

In the 1930s and '40s, a reclusive draftsman secretly produced plans for a dream city. His masterful works have at last come to light, and recognition is growing







Rizzoli's brave city plans (FAR LEFT TO RIGHT): a tribute to the Spirit of Cooperation; architectural portraits of his boss' mother and a young neighbor.

BY EVE M. KAHN

Remember this name: Achilles G. Rizzoli. Scholars are calling his just-discovered architectural renderings "the finds of the century" and comparing him to masters of the genre like Piranesi and M.C. Escher. Miserably shy and possibly schizophrenic, Rizzoli was a draftsman at a small San Francisco architecture firm from the 1930s through the '70s who spent all his spare time producing plans for an ideal city. It represented heaven, he believed, and it contained architectural representations of a dozen acquaintances as well as such grandiose attractions as a Shrine of Make-Believe, a Piazza del Majestic, a Tower of Life, a Calaboose and an Amusemenblock.

Every scholar who has studied Rizzoli's colored-ink visions has come away convinced that he found joy in designing according to what he considered God's tastes, and that his ability to combine exquisite draftsmanship and imaginary subject matter may be unequalled. "He was a deep-sea diver plunging into the psyche with ve precise tools," says Pat Ferrero, a S Francisco–based filmmaker worki on a documentary about Rizzoli's l (1896–1981) and work. Tom Schaller, a New York–based a chitectural illustrator, is including Rizzoli in a book abo fantasy architecture (*Architecture of the Imagination*, due ne year from Van Nostrand Reinhold). Rizzoli's skyli "is the most completely realized escape on paper I' ever seen," Schaller says. "It looks literal but it's very



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Achilles Rizzoli's renderings of imaginary buildings have been compared with those of Piranesi and Escher, but he felt he was conforming to God's taste

mysterious and elusive—you are left wanting more."

Rizzoli called his city the YTTE (an acronym for Yield to Total Elation, pronounced "itty") and based it loosely on the 1915 Panama Pacific International Exposition in San Francisco. He described the YTTE's features collectively as ABOHA (A Bit of Heavenly Architecture) or SARMTE (Symbolic Architectural Romance Made to Entertain) or LDL (Love's Delightful Labors).

Everything about the renderings is both typical of his time and completely loopy. Gothic cathedrals bear spiderweb-patterned windowpanes and hundreds of trumpet-blowing cupids on rooflines. Skyscrapers look like a cross between the Chrysler and Woolworth buildings and are raked by Hollywood spotlights. There are oversize headlines, borders bristling with ornament, and, for contrast, hand-lettered caption blocks as neat as fine typesetting. Those captions contain jokes (imaginary collaborators include Victor Betterlaugh and John McFrozen) as well as astounding arrogance. "Nothing like it ever before attempted," boasts one. "Now there's no more any longer an reason for feeling lonely," declares another.

And yet Rizzoli's life could not have been more obscure. W would know nothing of him if it weren't for Bonnie Grossman a Berkeley-based dealer in naive, visionary and outsider ar works by untrained artists removed from the mainstream. Sh stumbled upon his drawings in 1990 and became obsesse with them, scouring local archives and interviewing everyon who knew him. So far she has determined that Rizzoli wa born in the Bay area, the fourth of a dairy worker's five chil dren. He was short, slight, dressed in dark clothes, and spok only when spoken to. He studied engineering at a local tech nical school, then spent the 1920s writing a rambling nove which was never published, about a young man who desig a colonnade to impress his beloved. In the mid-1930s h took a $1.50-per-hour drafting job in a windowless roo for architect Otto Deichmann and embarked on the YTTE

Once a year in the living room *(Continued on page 12*



Achilles Rizzoli (RIGHT) **at home in San Francisco.** BELOW: **Architectural portrait of a young visitor to his annual open house, at which he presented his works, is part Art Deco football stadium, part World's Fair attraction.** FAR RIGHT: **Gothic folly rising from rough granite represents a strong-willed toddler Rizzoli expected would become San Francisco's mayor by 1987 (the boy became a banker).**





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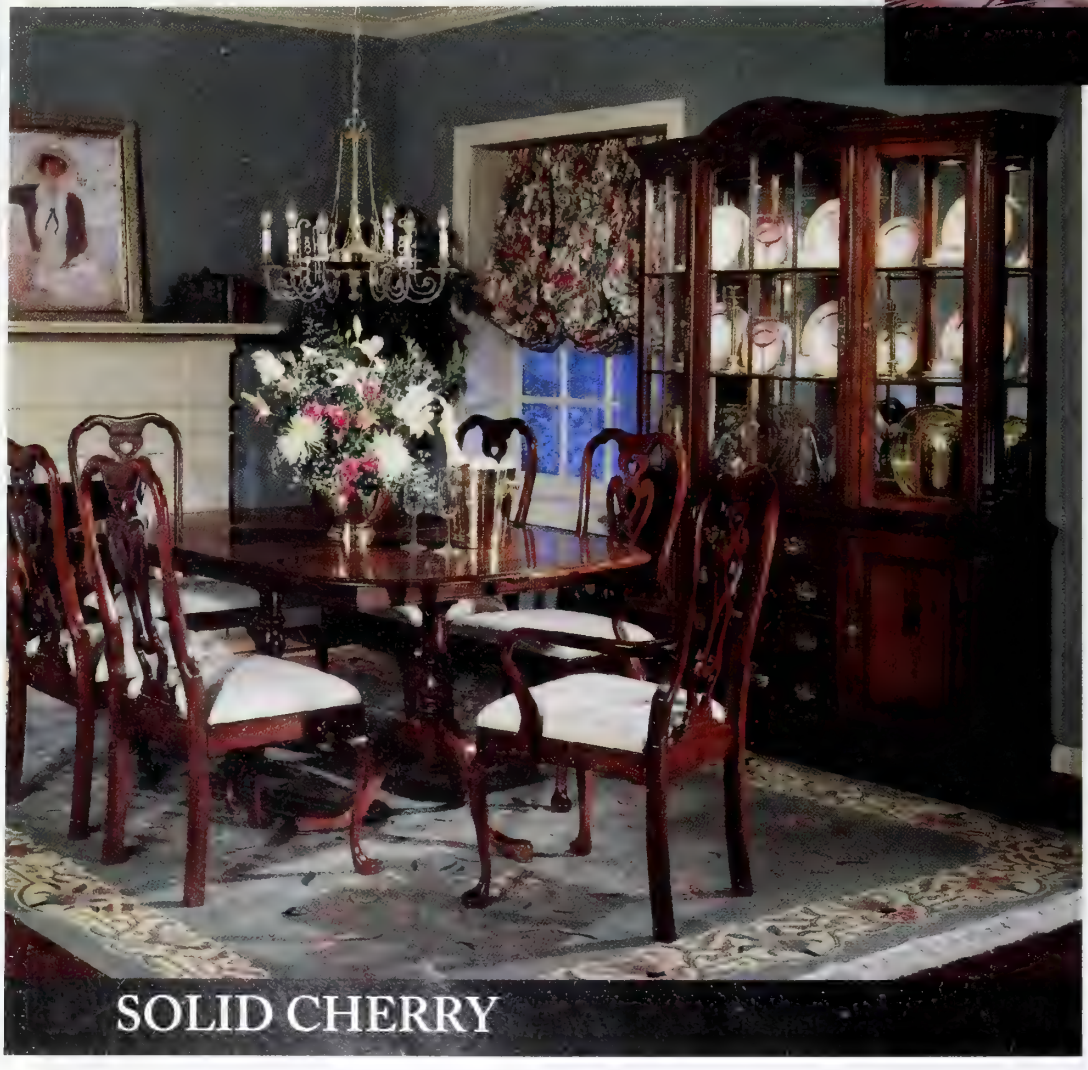
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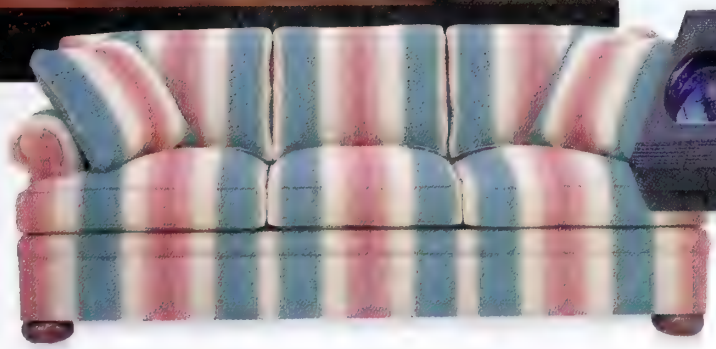


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On The Cover

Comfortable upholstery and solid cherry tables create a living room of solid value. Fielding Sofa Starting from $1299; In fabric shown $1849; Leesburg Wing Chair Starting from $649; In fabric shown $849; Oxford Lounge Chair Starting from $699; In fabric shown $799; Oxford Ottoman Starting from $309; In fabric shown $349; Oval End Table Now $369; Rectangular End Table Now $409; Glass Cocktail Table Now $599; Sofa Table Now $729 Photo features Star of India rug in M18 Emerald.

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PENNSYLVANIA HOUSE
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A yard becomes a garden

How a novice gardener who knew little about landscape design turned the bare earth behind her house into a verdant outdoor room enclosed with lush shrubs

BY CHERYL MERSER

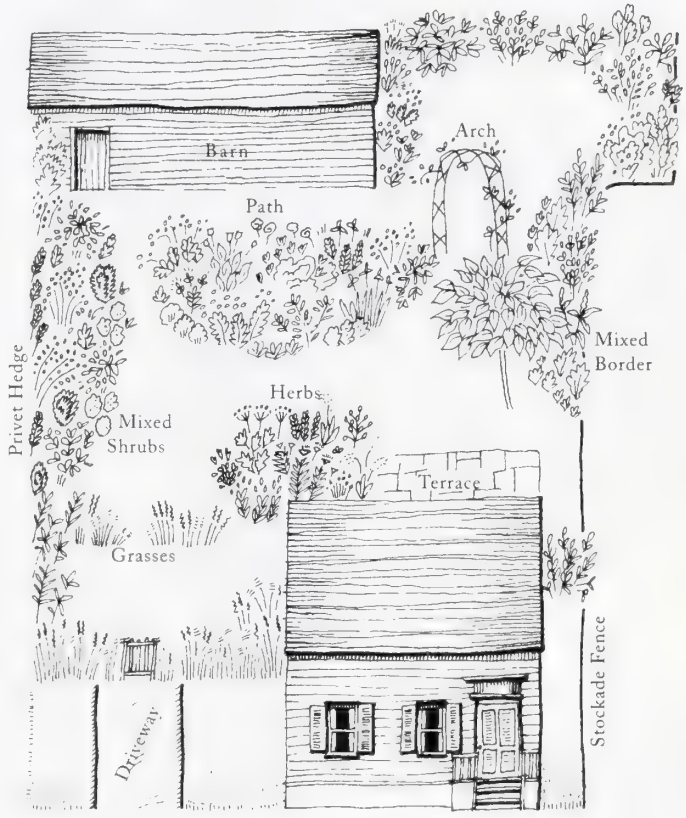
My husband, Michael, and I live in an old house in a village out at the eastern end of Long Island, a saltbox with wide-plank floors, old moldings and creaky charm. Although the house was built in 1810, apparently not one of the previous owners took much interest in gardening the small quarter-acre plot.

When we bought the house, the front yard was stark naked with no plantings to shield it from the street, but the backyard needed even more immediate attention. The falling-down barn had once been rented to a young man whose enthusiasm for fixing cars exceeded his talent for it. Rusty engines and car doors rested all over the yard, and the earth had been tamped down so thoroughly that it was as unyielding as cement. In despair, the neighbors on one side had put up a stockade fence. On the other side, there was a scraggly privet hedge.

I did nothing in the garden the first summer, but the time was not wasted. Just as it makes sense to live in a house before undertaking major architectural changes, so it makes sense to live in a yard before turning it into a garden: to consider structural decisions, to study the light and to discover where you find yourself hanging out. I wanted my garden to be in the right place and not like that of a family I know whose garden is at the back of a house where no one can take much pleasure in it. In summer the family spend their time on the wide front porch, taking most of their meals there. If they moved the garden to the front it would make better sense for the way they live.

It seems to me that the most graceful gardens are all of a piece with the houses they envelop; they follow the traffic flow into and out of the house and become an extension of the indoor living space. If you have a terrace or a pool, or glass doors leading outside, you can accentuate these indoor-outdoor connections immediately.

But if you are like me and have no natural meeting place to which people gravitate outdoors, no clear-cut, start-here place for a garden, you should ask yourself a few questions: Where will the perimeters of the garden be? Which features of the yard need to be played up and which need to be obscured? Do you use the front door or the back or both? Which windows do you find yourself looking out of when you are inside? Which



area gets morning sun, which gets afternoon sun and which stays sunny or shady all day long? To say nothing of the most important questions: Are you really up for this? And where is the money going to come from?

One question I *could* answer right away was, What bothers you most about the land? Easy. The driveway. Anyone driving by on our busy street could look up it and see the entire backyard as well as anyone who happened to be in it. I had noticed that many people in our village nip their driveways in half by putting up a gate. This gives them privacy and also gives the land behind the house an enclosed, unified feeling. In my own yard, shortening the driveway would give me extra planting space right beside the back door—perfect for herbs. There it was: I wanted to start my garden with a gate.

I also knew that I wanted lots of perennials and had >

Just behind the hydrangeas, among the yews, I tucked in three flowering quinces with their quirkily shaped branches

thought of planting them beside the stockade fence. But if I began my perennial garden there and planted my herb garden outside the back door (very convenient to the kitchen), the rest of the property would look lopsided—nothing on the privet side of the yard to balance the perennials, nothing in the little courtyard square off to the side of the barn.

The garden, I saw now, would have to be balanced all the way around, enclosed in form and feeling, framed and cushioned in shrubs and whatever else I could think of. The late Henry Mitchell, one of our great contemporary garden writers, described the "commonest bad mistakes" made by gardeners in *One Man's Garden* (Houghton, Mifflin, 1992). The first was this: "Failing to enclose the garden with shrub screens, hedges, walls or fences, with the result that the scene never looks finished, no matter how well things are growing or how many things are in flower." You frame a garden before you start putting in flowers the same way you build a house before you start putting in sofas and lamps.

When planning walls, fences or shrub screens you should assess your borrowed scenery, a phrase the Japanese use to describe a vista that is outside your own garden and yet an integral part of it: that tree just over the borderline in the next yard, a far-off, gracefully sloping roofline, a neighbor's garden just enough in view to become part of your own.

At first I thought I would be happy to give my borrowed scenery back until I began to see that the eyesores at my boundaries—the ragged privet hedge and the stockade fence—could be the outer walls of my garden. (The barn, lining the back of the yard as it does, also helps enclose the plot.) The sense of garden could come from planting shrubs on the inside of these walls.

The proper name for privet, *Ligustrum vulgare*, suggests just how common it is, but it grows high, thick and strong in a short time and produces fragrant little white flowers in summer. Ours—or more accurately our neighbor's—had not been tended in years, but a query about whether we could prune it ourselves was greeted with enthusiasm. Another year or two of severe pruning, nearly all the way to the ground, will encourage the hedge to grow back better than ever.

I began to picture how much more lush the privet hedge would look with layers of shrubs filling in the space in front of it—flowering shrubs, perhaps, selected so that we would have something in bloom throughout most of the season and a few evergreens to suggest the outlines of the space year round.

On the other side of the property the stockade fence, no matter how ordinary, was already in place, easy enough to work with and easy enough to hide. Knowing that I wanted the perennial border to emanate from the fence, I could see that there again, shrubs would be a more effective backdrop than the plain old fence. Shrubs only on the privet side would look heavy, but shrubs all around would balance the scale, as well as adhering to Mitchell's rule of enclosure.

As I started the process of laying shrubs out on paper I began to understand the logic of those three- and five-yea plans. Short of winning the lottery, there was no way that could have the garden I wanted in the first year, but that didn mean I couldn't *plan* it right away.

There is no absolute right or wrong way to design mixe shrub hedges, but I have seen enough good ones by now to ge the general idea: You design it the same way you plan wardrobe. The basic items are those that will carry you throug most of the year; in plant terms that usually means evergreens Adding in and around the evergreens, you put the seasona touches, the shrubs that reach their flowering glory once a yea And as with a wardrobe, you will inevitably make som impulse purchases. That's why it's better to plan on paper firs when you have your wits about you.

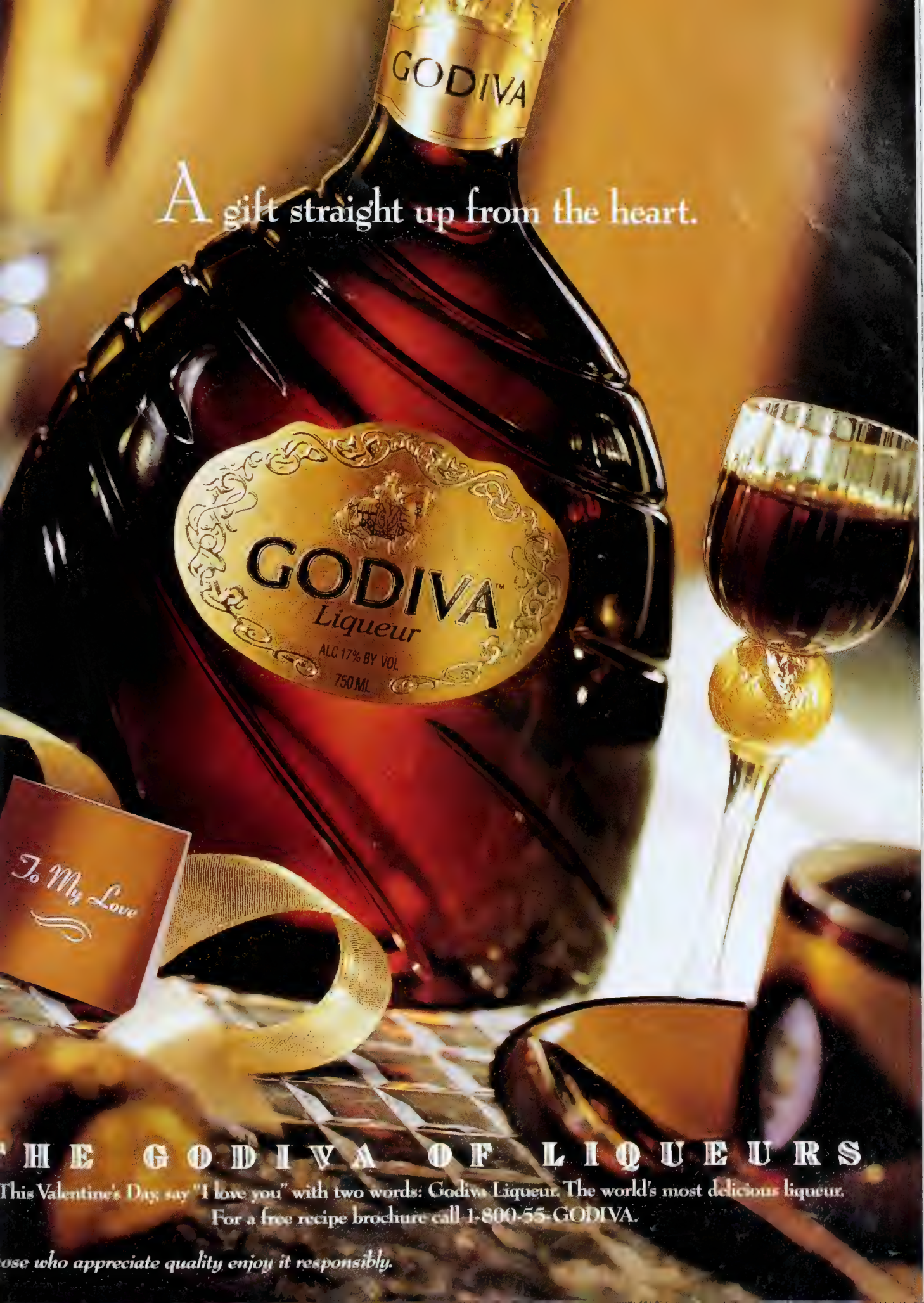
Tempting as it is to buy one of each kind of shrub, you wan to avoid having your garden look like a sale rack. Several of th same shrubs grouped together soothe and harmonize. An then, to avoid monotony and provide visual counterpoints, yo can draw in as many contrasting shrubs as space and budge will allow.

A major consideration is the shape of the shrubs and hov well they will mingle together. Shrubs come tall, round, square pear-shaped, lean or conical. Some reach up, some droop down some sprawl. Too many pear-shaped shrubs in formation wi look like bowling pins; a group of only round shrubs will loo too frilly, like a scalloped ruffle. Breaking up a pear-shaped for mation with a round shrub, or a round grouping with a squar shrub, will add complexity to the whole.

Think, too, about the color and texture of the shrubs. Ther are dozens of shades of green—the dark green of many ever greens; the silvery green of such plants as *Elaeagnus angustifo lia*, which sparkle in the wind; the shiny green of th tiny-leaved boxwood. Just as too many brightly colored flowe coming into bloom at once can clash and diminish the genera impact, so can too many greens. But choose several: silvery greens to brighten a dark corner, bright greens to serve as refrain, darker greens where you need solemnity and weigh As for shrub textures, they range from misty and soft to coars and prickly. Junipers, for example, the prickly, low-spreadin shrubs you see at the entrances to office complexes, would sim ply look coarse and wrong planted in front of softly flowerin shrubs. An arrangement of those same junipers, howeve planted to delineate a driveway would look totally right.

I knew I wanted to mark the beginning of my shrub scree with arborvitae, those conical evergreens with weblike lac green branches that somehow manage to look restrained an welcoming at the same time. At the far end of this row c shrubs I sketched in three hollies. A few English yews clippe squarely for a contrasting shape and spaced evenly throughou the space between would, like the hollies and arborvitae, b evergreen and anchor the area.

None of these selections is staggeringly original, but he I wanted horticultural classics that *(Continued on page 12*


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Back home in Indiana

Reading Mark Hampton's essay on kitchens in this issue ansported me back to some of my favorite childhood places. Mark and I both spent our formative years in the Midwest and hen Mark describes the kitchen he remembers most fondly, e one belonging to his Aunt Lillian and Aunt Hilda on his andfather's Indiana homestead, his description fits the kitchens both my grandmothers on *their* Indiana farms. All three ere dominated by "big black wood-burning behemoths that ot only heated the entire space, but also turned out the most eathtaking pies and biscuits in the world," as Mark put it. My sisters and I spent several weeks every summer on the o Indiana farms and our preferred gathering place in each as the kitchen. Neither was particularly well designed—they ere barely workable by today's standards—but they were ways filled with delicious aromas and amazing tastes, and st of all they were presided over by the grandmothers I ved. I'm sure we were often in the way as they toiled over their primitive appliances, but there was never a sign that they would want us to be anywhere else.

The memory of that kind of affectionate acceptance is probably why most of us still love to congregate in the kitchen, even though those rooms have changed mightily since my 1940s childhood. As the idea-filled portfolio in this issue demonstrates, kitchens today are more than workrooms, often incorporating places to sit and eat or simply soak up the atmosphere of a room that symbolizes comfort.

As it turned out, Mark Hampton and I ended up far from the Midwest. The other day, shortly after I received Mark's essay, I was lunching at a restaurant in Manhattan when Mark came in with his wife to join some friends at the table next to mine. As we all enjoyed our fine French food, it amused me to think how each of us—no matter how remarkable the cuisine at La Grenouille—would have been just as happy at a kitchen table back home in Indiana.

Louis Oliver Gropp

EDITOR IN CHIEF

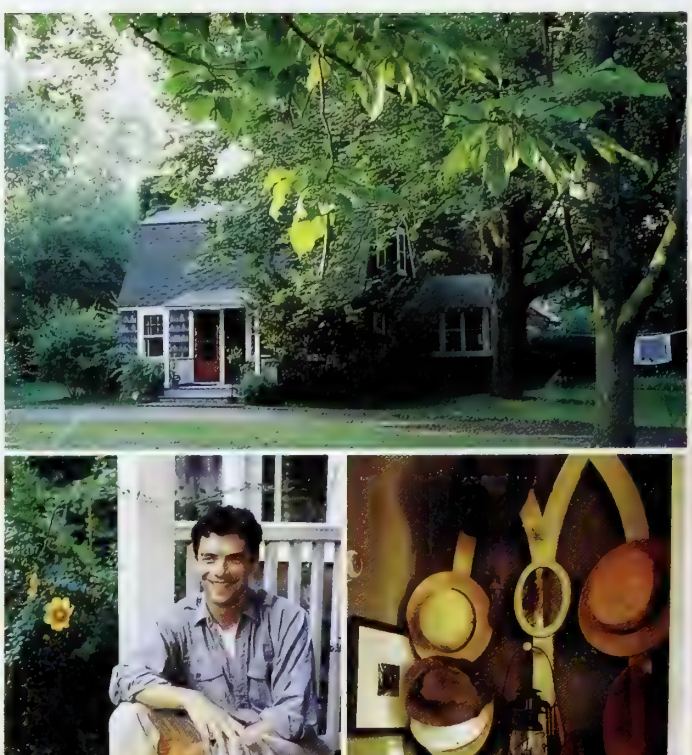


French tole sconces from the 1820s, which originally burned whale oil, highlight the living room mantel and an American beehive clock. An American Empire mahogany chair with scrolled arms faces a languid sofa, custom made by O'Brien's firm Aero and covered in coffee linen from the Ralph Lauren Home Collection. The wooden air-return floor grille was a gift from O'Brien's Aero partner, architect William Sofield.

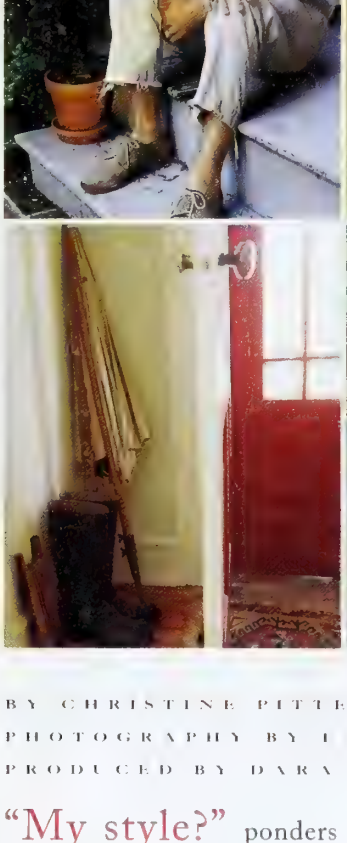
The comfort zone

A collector since the age of eight, designer Thomas O'Brien manages to meld his many objects in a warm and relaxed country house

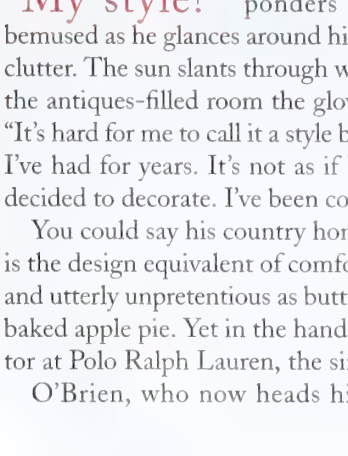


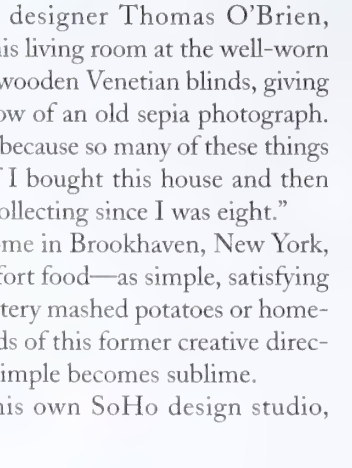


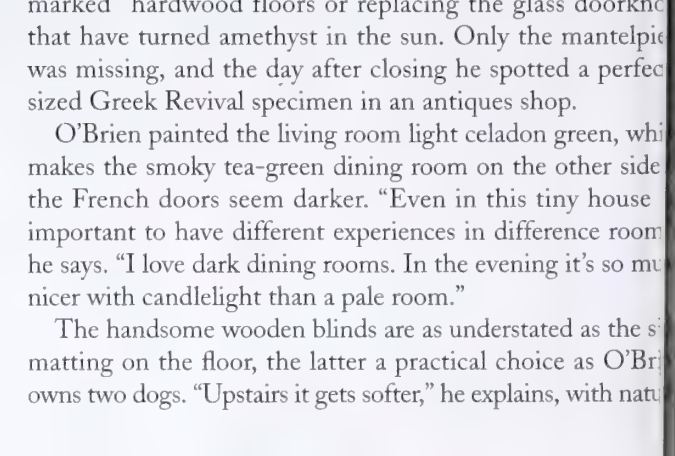












BY CHRISTINE PITTEL

PHOTOGRAPHY BY LAURA RESEN

PRODUCED BY DARA CAPONIGRO

"My style?" ponders designer Thomas O'Brien, bemused as he glances around his living room at the well-worn clutter. The sun slants through wooden Venetian blinds, giving the antiques-filled room the glow of an old sepia photograph. "It's hard for me to call it a style because so many of these things I've had for years. It's not as if I bought this house and then decided to decorate. I've been collecting since I was eight."

You could say his country home in Brookhaven, New York, is the design equivalent of comfort food—as simple, satisfying and utterly unpretentious as buttery mashed potatoes or home-baked apple pie. Yet in the hands of this former creative director at Polo Ralph Lauren, the simple becomes sublime.

O'Brien, who now heads his own SoHo design studio, Aero, with partner William Sofield, fell in love with the 19 gambrel-roof Colonial precisely because nothing had be done to it. "I like things that show their age," he explai O'Brien would never think of stripping the "wonderfu marked" hardwood floors or replacing the glass doorkn that have turned amethyst in the sun. Only the mantelpi was missing, and the day after closing he spotted a perfec sized Greek Revival specimen in an antiques shop.

O'Brien painted the living room light celadon green, wh makes the smoky tea-green dining room on the other side the French doors seem darker. "Even in this tiny house important to have different experiences in difference room he says. "I love dark dining rooms. In the evening it's so mu nicer with candlelight than a pale room."

The handsome wooden blinds are as understated as the s matting on the floor, the latter a practical choice as O'Br owns two dogs. "Upstairs it gets softer," he explains, with natu



The sideboard in the dining room was Thomas O'Brien's treasured high school graduation present. Antique Hitchcock chairs surround a Victorian table. O'Brien loves those Irish mirrors that incorporate a candle, and concocted his own version with a French mirror, Victorian bracket and a glass candlestick. Opposite: Vignettes of the country life, clockwise from top left: The cedar-shingled house. The picnic hamper stores tablecloths. Grandmother's sampler is seen behind a stack of creamware. Gardening tools in the enclosed porch. Beach umbrella and Wellingtons by the front door. Thomas O'Brien, weekending. Center: Gothic hall tree hung with coats from Richard Kazarian Antiques.









Even the smaller rooms in this house demonstrate the owner's skill, both in collecting and in arranging. ABOVE, CLOCKWISE FROM TOP LEFT: From a moving car, Thomas O'Brien spotted the lamp in the window of a junk shop in Newark and now it shines beside the Montgomery Ward harvest gold stove. A ball of string and a Bennison print pillow rest on a domed storage trunk covered in French wallpaper, from Robert Altman antiques. Marseilles spread covers great-grandmother's mahogany bed in the master bedroom, across from a blue-painted chest bought for $10. In this bathroom, a little porcelain sink someone else might throw out becomes charming.

linen curtains at the bedroom windows and scattered rugs.

His myriad possessions fit right in, linked by a consistency of taste. O'Brien's acquisitive instincts were bred in the bone. "Both my parents come from families that really respected things and passed objects down to the children. My maternal grandmother got my father going to auctions and I tagged along. There really were wonderful Chippendale pieces coming out of barns back then," he remembers. "People didn't throw things away just because the style changed. The discarded furniture went into the barn. As you sat through the typical auction, throughout the day you could see as the barn emptied that the period went back further and further." O'Brien learned a lot of history listening to the auctioneers and eavesdropping on the buyers sitting behind him. As those barns emptied, his own rooms filled up.

But these are not precious, untouched arrangements. O'Brien uses his objects every day, including the fine Copeland and Spode. He designs for the way he lives, not merely for the way things look. The house had an innate modesty. He has furnished the character.



After he scraped off the wallpaper in the kitchen and bathroom, O'Brien liked the rough texture of the circa 1930 wallpaper paste so much he left it exposed. Kitchen cupboard, lined with a favorite Sanderson Chinoiserie wallpaper, holds a selection of Haviland Limoges, Wedgwood, Aynsley, Ceramica Artistica England transferware and Fiesta dinnerware, with more Limoges Wedding Band on the chair.



he designer thinks a guest
edroom should overflow with books.
lere under the eaves O'Brien offers
omething for everyone: children's books
is own, naturally), novels, and
ompendiums on antiques, architecture
nd interiors. The brass-and-iron
ed was his own as a child. He bought
for $25 at an auction when he
as eight, then painted it green—his
vorite color. A plain beige
rn-of-the-century Amish quilt banded
white complements the simple
omespun linens.

or more details, see Reader Information



Color lab

In his Paris house, fabric colorist and manufacturer Patrick Frey experiments with chromatic juxtapositions









Patrick Frey (in the garden with his family, OPPOSITE BELOW) took the idea of slipcovers a step beyond the usual sofas and chairs when he designed reversible curtains for the lower walls of his salon (OPPOSITE ABOVE AND ABOVE). Mustard moiré wall curtains have a formal quality; the plaid side is more casual. "It's charming to change the atmosphere of a room quickly whenever you like," Frey says. Sofa slipcover in print reverses to solid red. LEFT: Simple rug was copied from a Directoire antique. ABOVE LEFT: Hall walls were sponged yellow. Marble floor is original to the house.

BY ELIZABETH H. HUNTER

PHOTOGRAPHY BY CHRISTOPHER DUGIED STYLOGRAPH

From the outside, Patrick Frey's house looks properly Parisian, its serene Directoire facade a pale gray stucco with deeper gray shutters, but the interior explodes with brilliant, joyful color. Frey's chromatic juxtapositions look avant-garde—almost shocking—but as he points out, the mustard yellow and pinkish red that set the scheme have been used together in Provençal fabrics since the 18th century, and furthermore those same hues have brightened Provençal house facades for even longer. As chairman and chief colorist of Pierre Frey, a French fabric house started by his father in 1935, Frey travels constantly, looking for inspiration for new fabrics, and has long been influenced by the colors he sees in the south of France.

Red and yellow, pink and green may be tradition combinations, but Frey claims no historical precede for the way *he* combines the textures and patterns of h own company's fabrics (which are available in this cou try through Pierre Frey at Fonthill). In fact, he tries put them together in ways that are new and unusu Frey feels that it is part of his job to explore the pote tialities of fabric in his own house; he hopes that pi tures of his rooms will give amateur and professio decorators the courage to experiment.

This is Frey's public reason for using brilliant colo but he has a private reason as well—his five children. think it is important for children to live with color," says. "A house should not be too sophisticated or t traditional when kids are living in it."

In different hands the Frey house could have been ve traditional indeed. One of the rare freestanding houses Paris, it rises from a small patch of lawn in a courtya









Patrick and Lorraine Frey's dining room is a glassed-in veranda added by the previous owners (OPPOSITE). Shades, which pull down at night, are made from a Frey fabric, a large-scale, free-hand rendition of a toile de Jouy design. Interior designer Alix de Dives chose Philippe Hurel's chairs (ABOVE) because they are "modern without being aggressive and are well suited to the classic context of the house." ABOVE RIGHT: Wood urns stand atop a side table designed by de Dives. RIGHT: Curtains for the kitchen are mustard toile de Jouy lined with a pinkish-red plaid.







The Freys' collection of late-19th-century paintings—lots of pink flowers and lots of green leaves—inspired the scheme in the master bedroom. CLOCKWISE FROM ABOVE LEFT: Under-curtains are checked taffeta named Brigitte after the gingham checks once favored by Brigitte Bardot. Fabric for walls and curtains is a document toile de Jouy. Quilted check upholsters two chairs. Designed with a gable shape, the white-painted headboard echoes the roofline of the house. The rug was copied from one in the archives of Braquenié, a maker of document fabrics and rugs owned by Pierre Frey.



etween apartment buildings. It was built in 1785 in the yle of the period, but previous owners had modernized . With the help of interior designer Alix de Dives, atrick and Lorraine Frey restored the structure to its riginal condition. They put back all the French doors, ith their demilune tops, which lead out to the small arden, and had new interior doors made in the old style ith diamond-shaped panels. When carpeting was removed they discovered the chevron parquet floors. The Freys have no desire to live in a house museum, so, as de Dives puts it, they gave the rooms a *coup de jeune* (stroke of youth) with vivid primary colors. Because of the bright colors and because the place is as full of light as a house in the country, Patrick Frey says, "It's like having a taste of Provence in the heart of Paris."

For more details, see Reader Information



White hot

BY JILL KIRCHNER PRODUCED BY DARA CAPONIGRO PHOTOGRAPHY BY MARY ELLEN BARTLE

Lighting up the night are more and more lamp

of white in forms that are simple or sinuous

Whether cast in plaster or resin, white lamps take

on a sculptural quality. Some recall the theatrica

exuberance of the 1930s, some illuminate more

classical forms, others are distinctly modern

From a dramatically swagged chandelier to

Garouste & Bonetti's surrealistic candelabrum to

Giacometti-inspired shapes, the unifying power

of white bridges countless styles and color scheme



A classic urn-shaped lamp with naturalistic detail; cast resin mimics fluid draping in a chandelier, both from Sirmos. OPPOSITE: Baroque updated in a plaster sconce from Frederic Bruns.





A dreamscape of all-white forms, FROM LEFT: French sculptor Laurence Montano's Egée lamp with outstretched arms, from Villa Associates. Rhythmic geometry in a lamp by Stephen Shubel. Garouste & Bonetti's dyadic Aladdin candelabrum. The statuesque Electra lamp by Stephen Milne from Dennis Miller. Montano's eerily perforated torchère. A star-studded lamp from Christopher Norman.

For more details, see Reader Information





Zen on the 33rd floor







Y STEPHEN DRUCKER
HOTOGRAPHY BY ANTOINE BOOTZ
RODUCED BY
ARAH KALTMAN

Living in traditional

"You live more like the Japanese than we do in Japan," Robert Homma was once told by a visitor from Tokyo. In Homma's world, shoes are removed at the front door, and eye level is two feet off the ground. Chairs have no legs; tables look like stools and benches; platters and candlesticks and lacquered boxes are arranged on the floor as if it were a tabletop. And not a single object is superfluous.





Japanese-style room takes great deal of discipline. For Robert Homma, the reward is world of exquisite simplicity and tranquillity

"It takes discipline to live like this," says Homma (pronounced HO-ma). "After all, every time a New Yorker comes home he is carrying a shopping bag." Especially when that New Yorker, a third-generation Japanese-American, is the director of store development at ABC Carpet & Home.

The apartment is tiny, a one-room Manhattan box that must function as living room, dining room and bedroom. And so every piece of furniture has to be portable; most can be used in many different ways; and every object, however exquisite, has to be useful. Some of Homma's possessions are 200 years old and others are brand new; it is not always easy to tell which is which because traditional Japanese crafts change so little from generation to generation. The stool that traveled around the world from an antiques shop in Hakone sits near the folding screen that came home in a taxi from Bloomingdale's.

"The Japanese choose an object," says Homma, "because it is pleasing to the eye or to the touch." Of course, sometimes an object is chosen for you. Ward Bennett, the furniture designer and himself a devotee of Japanese style, is an old friend whose housewarming present was a leather tub chair that hugs the floor. When it arrived, Bennett told Homma, "Everyone needs one comfortable chair."

Ground-hugging furniture (LEFT) makes Robert Homma's one room seem huge; bare windows recall shoji screens. ABOVE: Furniture rearranged for tea. OPPOSITE PAGE, TOP TO BOTTOM: Inlaid stool from Hakone is the bedside table; red lacquered boxes hold checks and photographs; the futon is rolled up and stored behind a folding screen by day; checkerboard lacquered box is a food server; platter, painting and antique Chinese candlestick are arranged on the floor.



The faux tortoiseshell on the painted panel doors in the entry and leading to the bedroom (ABOVE) is repeated on trim in the other rooms. On the Louis XVI desk from Reymer-Jourdan Antiques stands a 200-year-old silver tureen

True and faux

In a New York apartment, trompe l'oeil surfaces and animal prints are the foil for good antiques and gemstone colors





Craig Raywood's use of a grosgrain-bound chiffon curtain (ABOVE RIGHT) was prompted by an Yves Saint Laurent
shion show. Seagrass carpeting from Stark Carpet covers most of the floors. Nailheads provide definition, separate areas.



On the large tufted sofa in Saint Laurent blue, the satin fabric is used matte-side out for upholstery, and shiny-side out for pillows. Facing the coffee table of glass and copper tubing by Babette Holland is a low-slung neo-Gothic chai in orange pig suede from Reymer-Jourdan. Walls here and in adjoining spaces are glazed for a subtle continuity.

BY ELLEN STERN
PHOTOGRAPHY BY ANTOINE BOOTZ
PRODUCED BY SARAH KALTMAN

Far from New York's High School of Music and Art, where he studied voice and fashion illustration, far from his grandparents' Catskill Mountain hotel, where he summered as a singing waiter, learned to cook and yearned to be Frank Sinatra, decorator Craig Raywood dwells in high-toned splendor. Nine-foot ceilings, eight-foot doors! Sunshine! Orchids! His aerie on Manhattan's East Side is the culmination of his mother's dreams, and even of his.

No nice boy becomes a singer, his decorator mother advised, so Raywood went for fine arts at New York University. For a while, he modeled for European fashion magazines and met his future when fashion designer John Anthony hired him to decorate his home. Then followed clients Lewis Rudin, the real estate magnate, philanthropist Mortimer Sackler, songwriter Paul Simon and others.

Raywood was his own client two years ago in this thirtieth-story apartment in a sleek new high-rise. He has brought the clouds inside using white chiffon curtains, covered the floors in seagrass, and glazed the walls beige as a background fo bursts of jewel-tone colors: ruby red, sapphire blue, emeral green. "I treat color as an accessory," the designer says, cooll garbed himself in Polo beige and pale Armani green.

"Everything is real," he adds. "What looks old *is* old." An what looks faux, such as the paneled burl-and-tortoiseshe doors in the entry—is faux. What looks somewhat out o place in a dining room featuring an Art Deco table and chai is, well, a small French Empire console that once belonged t Andy Warhol. "To me," the decorator confesses, "it looks lik a glitzy piece from Cedarhurst. I bought it because I thoug this room needed a little jazz, glamour, carelessness."

The bedroom, which he shares with Wilson, his 35-mp whippet, needs nothing more. The headboard and box sprin are upholstered in silk and wool the color of claret, the wal are fawn suede, the curtains are silk taffeta in amethyst an amber. And the Regency commode with its sumptuous soc drawer is his pride and joy.

But the real draw for Raywood is the spectacular light th attracted him one frosty February day in 1991, when h peered into his apartment from a creaky, outside constructic elevator. It is why he is not in Paris, or Shangri-La, but her

"To me, animal prints are neutral, black and white togethe are neutral, and I treat color as an accessory"



The seating group in the living room window is a favorite daytime spot. The Directoire open-arm chair is covered n silk damask, the deep armchair's upholstery is cut velvet from Clarence House. Candlelight from the silver bouillotte lamp on a Regency side table inlaid with brass (from Philippe Farley) helps build a romantic mood in the apartment.



"At night it's a little jewel box," Craig Raywood says of his dining room with its chiffon, giltwood chandelier, big city bright lights. Leopard velvet from Old World Weavers; 19th-century English needlepoint rug from F.J. Hakimian.







"I do sexy bedrooms," Raywood claims, and here is his. TOP LEFT: A favorite piece, the Louis XV commode, with a Chinese porcelain lamp. TOP RIGHT: Armani shoes on a 17th-century chair. ABOVE: Tufted headboard is a Raywood design.

ADIRONDACK ARTISTRY

Among tall evergreens on a lakeside cliff, architect Peter Bohlin has placed a family complex that is a modern rendition of the classic Adirondack camp. Traditional local materials—cedar posts, pine siding and massive stones—shape an idyllic vacation house with a free-flowing plan

BY SUSAN ZEVON PHOTOGRAPHY BY BRIAN VANDEN BRINK

"When we put on our jeans and head for the Adirondacks, we start to relax long before we get there," says the mother of a family with three children. The vacation house at the end of the road celebrates the couple's passion for these ancient mountains and for the architectural style that developed there after the Civil War. It was in the late 19th century that the vernacular log cabin evolved into the kind of vacation complex that their millionaire owners called "camps." Large rustic buildings made by local craftspeople and characterized by the use of indigenous wood and stone and decorative work of twigs and branches became known as the Adirondack style that is now revered by many architectural historians and preservationists.



For twenty years the couple rented in the Adirondacks and for the last ten they searched for land on which to build a house "in the true spirit of the region." One January day, when the trees were covered with snow and icicles, they saw their site. Located on a cliff high above one of the area's most beautiful lakes, the property is surrounded by state parkland that has been declared forever wild. They bought the land the day they saw it.

The next search was for an architect. They cleverly telephoned Harvey Kaiser, author of *Great Camps of the Adirondacks,* for a recommendation, and he suggested Peter Bohlin, a partner in the firm of Bohlin Cywinski Jackson. "It was the best advice we ever got," the owner says. Although Bohlin had designed a number of award-winning houses, none was in the Adirondack style. However, Kaiser knew that Bohlin had a strong sense of place and was always very responsive to the site. Bohlin asked

At night, as the stone foundation recedes into the darkness, the lighted front windows (ABOVE) make the house appear to hover above the hill. OPPOSITE: The house was built of native forest materials. The exterior stair crafted from local cedar leads from the screened dining porch to a stone terrace. Railing branches were carefully chosen to follow the architect's design.











"With its stone base and cedar posts, the house is analogous to the forest," explains the architect

The house is furnished with Adirondack pieces crafted today. OPPOSITE: Large windows including clerestories such as this light the tree-rimmed house. Rawhide ceiling-hung light fixture designed by the architect. CLOCKWISE FROM TOP LEFT: The dining area has a big wraparound window that faces the lake. Master suite includes a fireplace; quilt from Judith & James Milne, Inc. Table on screened dining porch is set with Palais Royal linens. Porch opens to the kitchen; long steel light fixture in rafters is another designed by Bohlin, hand-forged by Michael Doerfler. Stickwork sofa opposite the fireplace was designed by the architect, made by the contractor.





"At dawn I hear only the soft sounds of the wind in the trees and the lapping of the lake," says the mother

his new clients to fill a notebook with ideas about how they wanted to live. "Because we have three children and are very family-centered, we wanted big, rugged, comfortable living areas in a house that would disturb the vegetation as little as possible," the father says.

By blasting 28 feet down into the granite cliff, Bohlin was able to tuck the house into the hillside, saving as many trees as possible. Visitors approach from above, seeing from the driveway entrance only a stone chimney and a lead-coated copper roof. The driveway takes a gentle turn to the house, which is angled to make the most of the southwest view through the trees to the lake. The front door opens to what Bohlin describes as a forest of cedar columns through which you walk into the "great room," which contains living, dining and kitchen areas. Behind the kitchen, perched above the forest is a screened porch.

The focal point at the core of the house is a chimney of enormous granite boulders with back-to-back hearths on the upper level, one for the living area, one for the master bedroom, and a third in the downstairs recreation room. As in many contemporary houses, much of the framework is revealed, but none of the usual rough edges and mottled staining are seen. The care is carried through to all the details: Each lighting fixture, for example, is handcrafted into forms found in the forest or the lake, and every door handle is unique.

Floor plans show how much of the house became shared space, with cozy bedrooms in the wings. Upstairs, living, dining and kitchen areas plus screened porch interflow. The master bedroom and study are in opposite wings. On the lower level, the children's rooms flank their big recreation room.



UPPER LEVEL

LOWER LEVEL

The three children love having their own world downstairs, where each has a bedroom. OPPOSITE, CLOCKWISE FROM BELOW RIGHT: **The screened porch on the children's level invites grown-up use with its hot tub overlooking the stone terrace. This is the downstairs recreation room. A boathouse is part of the complex and is seen here on a misty day. The deck on top of the boathouse is a favorite spot for family picnics; basket and dishes from Paula Rubenstein.**







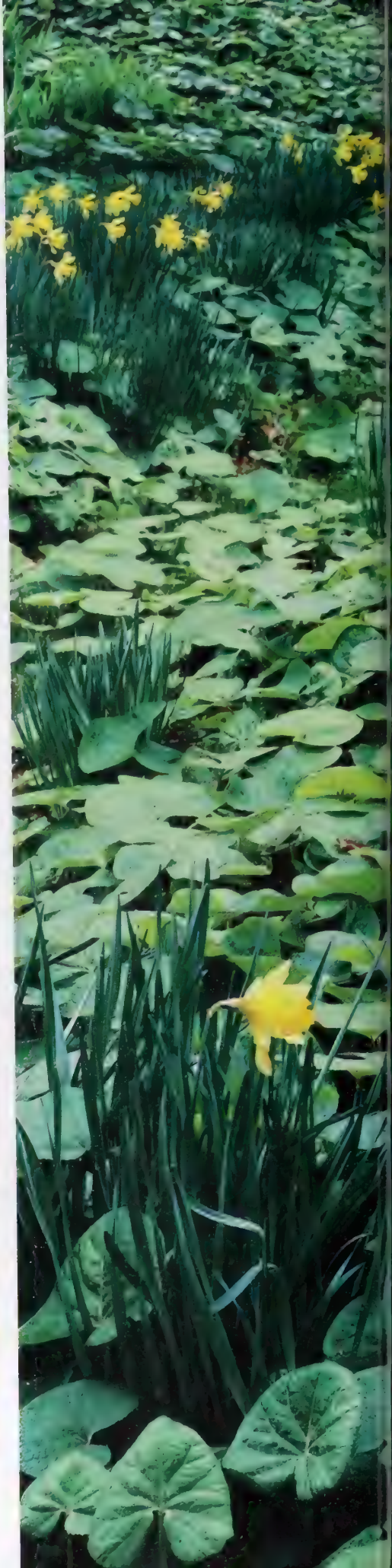




Ireland's long spring

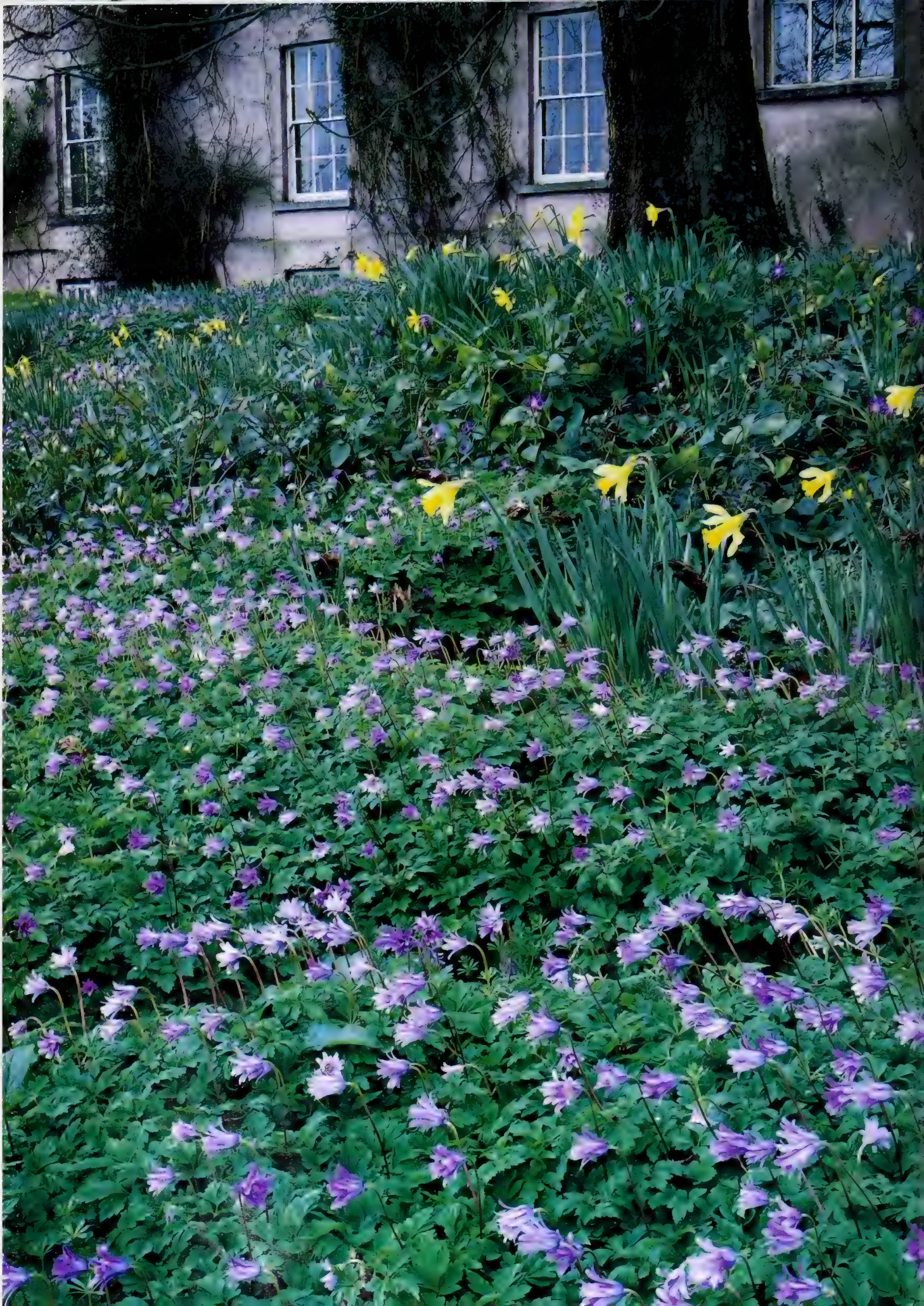
In this gloriously green land, spring is a slow awakening that seems to go on forever. Here a Dublin gardener-author shows us her garden and others in her country







...d that masquerades
...a water lily, winter heliotrope
...*tasites fragrans*) is ground
...ect for daffodils in Darina Allen's
...rden at Ballymaloe Cookery
...hool. OPPOSITE ABOVE: *Magnolia*
...*campbellii* var. *robusta* near the
...ding House at Lismore Castle.
...OSITE ABOVE: A Wordsworthian
...ll of dancing daffodils.





On Helen Dillon's garden terrace in Dublin (ABOVE) **she blends the greens of box and bay topiaries with yellow *Coronilla valentina*.** OPPOSITE: **Naturalized anemones at Maidenhall, Peggy Butler's house in Bennettsbridge.**

HELEN DILLON
HOTOGRAPHY BY MICK HALES
RODUCED BY MARGARET KENNEDY

o fickle is the Irish spring that you can be ased into thinking it has arrived in January. You become phoric on balmy days when delicious vanilla wafts of *Azara crophylla* float on the air. But reality returns as biting winds om the northeast blow for weeks, or frost, the unexpected est, arrives as late as May.

A little crocus (*Crocus tommasinianus*), considered a weed by lb specialists, turns my garden into a radiant sea for a few ort weeks in February. My flower borders are infested with ese small bulbs, which I constantly dig up by mistake while eeding. I hurriedly replant them and they never resent such valier treatment; they seed themselves with abandon, some-nes in pink and purple shades. As I desire great swaths of by, amethyst and purple, I transplant them in flower.

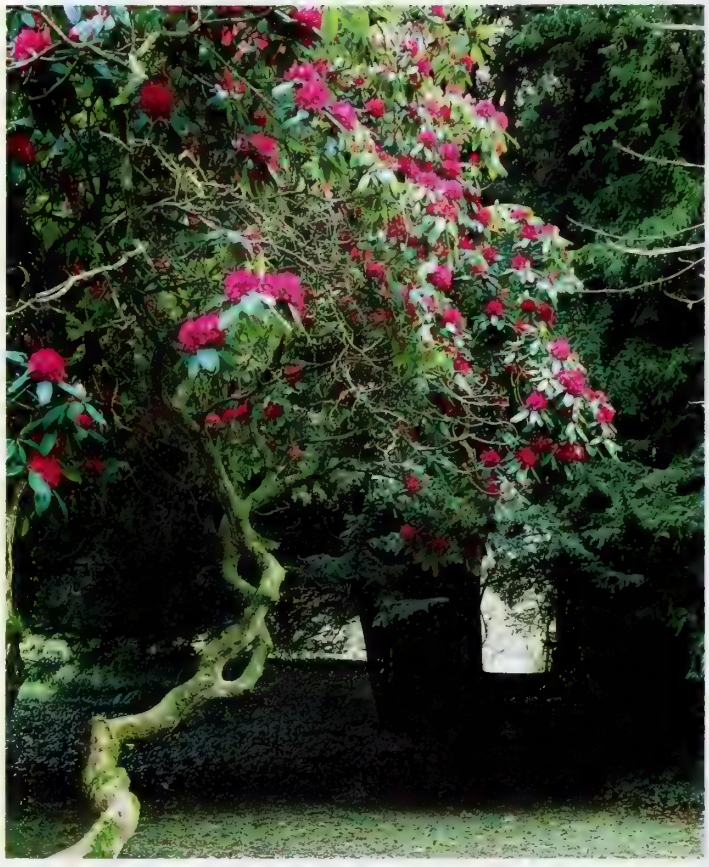
The spring sun is so low that these crocuses don't open their wers until early afternoon. It is this oblique slant of the sun's ys and the resulting diffuse light and long shadows that give ch a mysterious quality to an Irish spring.

My small garden is about half an acre, but I am an avid plant collector anyway; there is always room for another snowdrop, of which I grow no less then 53 varieties. I divide them just after flowering; they dislike being planted as dried bulbs but settle in immediately if moved when in growth—at least in Ireland. I also move my daffodils just after they flower. Can anyone remember in autumn exactly where there are gaps in the daffodil border? My earliest daffodils, the fragile 'Cedric Morris,' bloom just after Christmas, and the last ones in May are the divinely scented pheasant's-eye, or *Narcissus poeticus*.

Hellebores make a long contribution to spring, fading only in full summer. These irresistible early herbaceous plants with large, nodding cup-shaped flowers come in delectable colors—citron, lime, murky plum, crimson, and pinks through to white.

I have an extravaganza of tulips, too, planned for April with a coda in May. I can never get enough of the lily-flowered 'White Triumphator.' And there are my temperamental primroses, which want to be moved each year.

In Ireland we are presented with a new flower each week, from minor displays of wood anemones and celandines in shady corners to a gorgeous show of early peonies—slowly, slowly a succession of new notes as in a symphonic adagio.





Rhododendron arboreum at Lismore Castle (ABOVE LEFT) along the ancient yew walk. ABOVE RIGHT: Polyanthus (a primula) in old stone troughs at Elizabeth Mosse's Bennettsbridge House at the entrance to the Irish pottery shop run by Nicholas and Susan Mosse. BELOW LEFT: Daffodils in Helen Dillon's garden. BELOW RIGHT: *Scilla siberica* emerging from dead leaves heralds the gardening year in Jim Reynolds's garden at Butterstream. OPPOSITE: Helen Dillon's favorite daffodils and hellebores, or Lenten roses, seen in the long diffused light of spring.









Kitchen

BY JUNE KURT PHOTOGRAPHY BY PETER MARGONELI





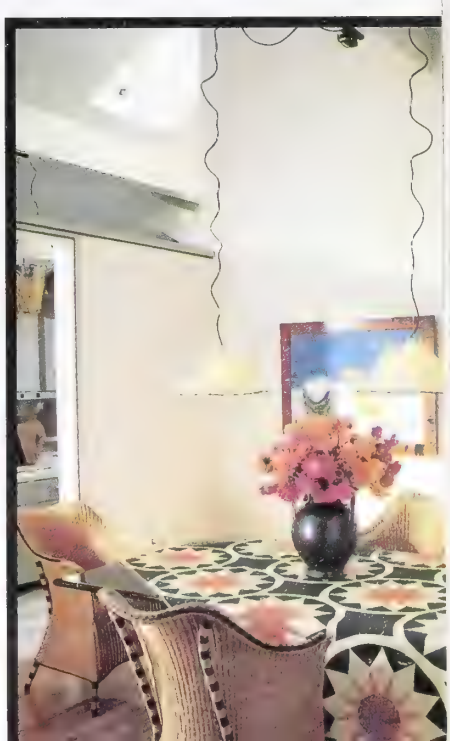


Subdued tones and smart striping on floors and cabinets give this kitchen and its adjacent sitting room (all views) a fresh, modern look. Designer Charles Morris Mount surfaced all countertops with Nuvel by Formica Corporation, a brand-new (and renewable) thermal plastic with an amazingly soft, almost silky look.

To emphasize the island's curve, Mount inlaid a broken black stripe of Formica's durable Surell, then picked up the black accent with curvy Sandler stools and black Delta faucets in the two sinks. Softer hues of platinum and stone stripe the ColorCore wall cabinets. Because stonelike Surell is so sturdy, thought the designer, why not use it as flooring? In fact, this New Jersey house boasts the first Surell floor ever laid.

In the comfortably modern family area, another first is the fireplace surround—a stylish marquetry also created with Surell. The dining room blends modern motifs with the warmth of wicker and brilliant pattern. Sleek and efficient as it is, this state-of-the-art kitchen suite extends a sociable welcome. All appliances from General Electric's Monogram Series.

For more details, see Prices & Sources



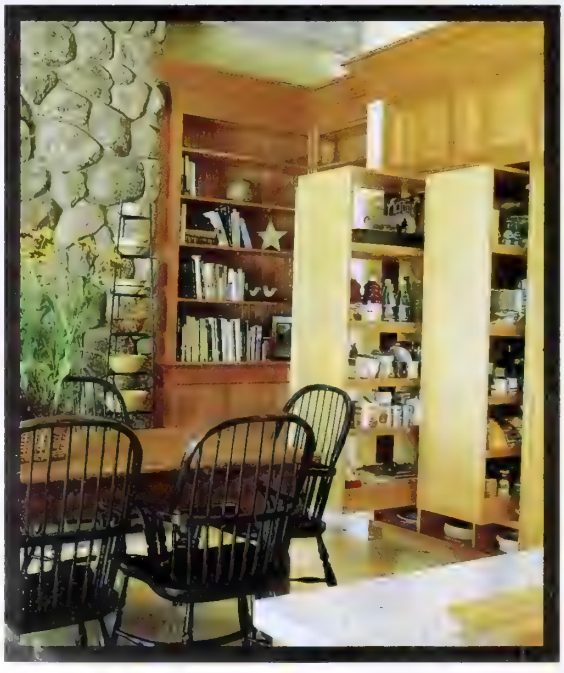
)ften the true heart of a house, oday's kitchen has multiple goals: good imes and good design as well as good ooking. Meeting them all are these five ery personal, up-to-date kitchens

RODUCED BY DARA CAPONIGRO









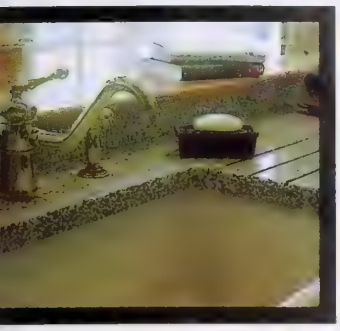


The house is huge, traditional and new. Views through French doors are of rolling Massachusetts meadows and woodlands, which along with the family's love of entertaining while cooking led kitchen designer Richard FitzGerald to keep sight lines clear and clutter out of sight.

A harmony of honey-colored fir cabinetry and multi-toned wainscotting wraps the big room (all views) from open kitchen to massive stone fireplace. Backsplashes and countertops are granite, grooved for drainage by the island sink. To continue the unbroken line of cabinets over the six-burner Wolf range, trompe l'oeil artist James Alan Smith painted all-but-real antique crockery on cabinet glass. (The secret? There is ductwork behind the trompe l'oeil.) Smith also united the floors of the kitchen and dining area with diamonds of butterscotch and cream paint. Another well-built secret here is the ample pantry storage space. One minute you see handsome paneling; the next minute, supplies roll out at the touch of a finger.

Published in Chris Casson Madden's book, *Kitchens* (Clarkson N. Potter), this is a relaxed, spacious room where you can pull a Windsor chair up to an antique English tailor's table, sip your tea and quietly take the long view of life in New England.

Golden wood, fieldstone, granite—the honest materials evoke New England traditions. But there is nothing quaint about this masterful room

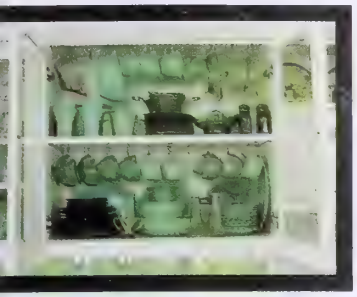


FROM *KITCHENS* BY CHRIS CASSON MADDEN. COPYRIGHT © 1993 BY INTERIOR VISIONS, INC. REPRINTED BY PERMISSION OF CLARKSON N. POTTER, INC. PHOTOGRAPHS BY JOHN VAUGHN.



Brave colors give two small, simple work spaces a resounding lift. Though both are interior nooks, they glow with personality

Cooking classes, meetings, family brunches — all are comfortable in this inviting California kitchen, which harkens back to solid European forebears



PHOTOGRAPHY BY DALE BERMAN

PRODUCED BY BEVERLY McGUIRE





BY BARBARA DAMROSCH

PHOTOGRAPHY BY KAREN BUSSOLINI

PRODUCED BY JANE ELLIS

It is mid-February in Maine, the snow is two feet deep, the temperature is four degrees and falling. Eliot and I are picking dinner in our winter garden. He digs a bunch of leeks, I cut a half-dozen different greens for a salad; then we stop off at the root cellar for some potatoes and a nice fat celeriac.

No, we do not have an expensive heated greenhouse—just some low-tech devices based on two strategies. The first is to alter slightly our harsh northern climate. By growing winter crops in cold frames—wooden boxes with tempered glas lids—we can protect plants from cold, snow, ice and, mos important, wind. A simple plastic walk-in tunnel set over th cold frames provides an additional layer of protection. Even i the temperature slides to 15 below (which it does here), th crops are still at a bearable 18 above; on sunny winter days the can bask at 80. You do not need much space for this trick— our tunnel is 17 by 33 feet, but 10 by 20 would work. Elio designed the system when he was gardening on an icy moun taintop in Vermont, and he explained all the how-to's in hi book, *Four Season Harvest* (Chelsea Green, 1992).

The second strategy is to choose crops that thrive in col

Seasonal eating does not preclude variety. CLOCKWISE, FROM TOP LEFT: **Belgian endive, forced and blanched in the kitchen cupboard; dried tomatoes tossed into a hearty squash soup; spinach growing in tidy rows; mâche, spinach and sorrel in vente cold frame; Belgian endive in hot dishes like Eggs Goldenrod, raw in salads like the one with pignoli dressing at center.**











ather and do not mind freezing and thawing. Some are niliar, like spinach, kale, Swiss chard, mustard and turnip eens, Belgian endive, escarole and parsley. Others, like gula, mâche and radicchio, are time-honored peasant foods Europe, where winter crops are a long tradition. Asia yields l more, such as the tender green feathery-leafed mizuna. aytonia, also called miner's lettuce, is a native West Coast ed; its little round leaves are a crisp, mild addition to salads. rrel is one of my favorites, a perennial green whose sharp nony taste enlivens soups, salads or the timbales I some- ies serve with shrimp and fish. All of these crops thrive in cool but sheltered conditions we give them. In fact, in warmer zones than ours you can grow these with only one layer of protection or none at all.

Like most busy gardeners we look forward to taking the winter off. And so we do. Crops for winter eating are sown between mid-July and late September, reach maturity in late fall, then just sit there waiting to be harvested. There is no weeding, watering or worrying about pests. When whole rows have been eaten we plant new ones, starting with mâche, the hardiest of all. In mid-February, everything starts into active growth again. Sorrel and dandelion greens grow faster than we can eat them. Lettuces, which are not a winter crop but can sit out the season as baby plants, are ready to be harvested by >

OCKWISE FROM TOP LEFT: **The author heads for the kitchen with a well-stocked basket; on the wood-fired cookstove, anellini beans simmer beside squash soup; carrots and parsnips meld in a puree; a midwinter salad includes curly endive d Belgian endive, radicchio, spinach, mâche; for a special occasion, shrimp in saffron sauce surround a sorrel timbale.**

mid-March. As the winter-sown crops grow, the tender thinnings go into snippet salads. A diary entry of mine for February 18 reads, "The first thinnings of the January 1 planting of arugula, mizuna and spinach. The whole salad tasted like spring."

If it gets frigid enough for the above-ground crops to freeze in the cold frames we wait to harvest until afternoon, when they have thawed. But the soil there never freezes, so all winter we can dig carrots and leeks with ease. As a bonus, the cool soil temperature turns some of the starch in the carrots to sugar; I usually set a bowl of what I call "candy carrots" on the table with winter meals.

In our dark, cold, moist root cellar, potatoes, beets, turnips, rutabagas and celeriac retain both flavor and nutrients. Apples from our orchard and cabbage pulled up with roots intact keep well there too. Squash, onions, shallots and garlic keep in a cool, dry cellar or an unheated room. Parsnips winter in the ground for a sweet spring treat. Shell beans (including our favorite Italian cannellini) hang to dry in a shed, and are then stored in paper bags.

Belgian endive (witloof chicory) is dug up as roots in fall. We force the roots in buckets of water in a dark kitchen cupboard, covered with black plastic to blanch the new growth. One bucket at a time, every ten days, yields us a steady free supply of those outrageously expensive *chicons* for the price of a packet of seeds.

We do no canning or freezing, you will notice! The only foods we dry artificially are tomatoes and a few red peppers for paprika—in an electric dryer.

Winter meals are the most inventive of my cooking year, since many of the ingredients are not in the standard cooking repertoire I grew up with. I try new puréed combinations like carrot and parsnip, kohlrabi and parsley, or celeriac and potato. Robust soups mingle their flavors on the back of the stove, gratins bubble in the oven. Vegetables are roasted with garlic and olive oil. Salad is often served with a warm dressing flavored with roasted pignoli nuts or a little bacon. Cooking greens are simmered briefly in a covered pan with only the water that clings to their leaves after washing. And I confess I am unstinting in my use of butter, cheese and cream. The current fear of butterfat has passed this household by, perhaps because we eat so little meat, perhaps because gardening and other outdoor pursuits keep us so active. If you are more cautious, lessen the amounts of these ingredients in the recipes below as you adapt them to your own winter larder.

Barbara Damrosch is the author of The Garden Primer *and* Theme Gardens *(both Workman Publishing). She and her husband, Eliot Coleman, are the hosts of the television series* Gardening Naturally *on the Learning Channel.*

EGGS GOLDENROD

1½ cups cream
¾ cup grated cheddar or Gruyère cheese
4 hard-boiled eggs, peeled
Salt and pepper to taste
4 slices homemade bread, toasted
4 heads Belgian endive, separated into individual leaves

In a saucepan, simmer cream for 10 minutes to thicken slightly. Reduce heat to low and gradually add cheese, stirring constantly until it is melted. Set aside.

Slice eggs in half, carefully remove yolks. Rub yolks against the fine side of a grater and set aside.

Chop egg whites coarsely and mix into the sauce. Cook sauce over low heat. Season to taste with salt and pepper.

Place toast on 4 plates, top with endive leaves and cheese sauce. Garnish each with grated yolk "pollen." Serves 4.

MIXED GREENS WITH BACON

1 pound assortment of winter greens: kale, turnip greens, mustard greens, spinach, Swiss chard, dandelions
2 strips bacon
1 tablespoon honey

Wash and shake greens dry, leaving some moisture on leaves. Remove thick center ribs from kale and chard.

In a skillet, cook bacon until lightly browned, break into small pieces and set aside. Drain off excess grease in skillet and cook greens, covered, for about 2 minutes or until just tender. Stir in honey, bacon pieces and serve immediately. Serves 4 as a side dish.

SPINACH QUICHE WITH KASHA CRUST

2 tablespoons butter
½ cup kasha
4 cups chopped fresh spinach
3 eggs
1½ cups heavy cream, not ultra-pasteurized
Salt and pepper to taste
Pinch of freshly grated nutmeg
1 cup grated Gruyère or cheddar cheese

Butter an 8-inch pie pan with 1 tablespoon butter and liberally coat the bottom and sides with kasha, leaving leftover kasha on the bottom of the pan.

In a skillet over medium heat, cook spinach in remaining tablespoon of butter until just wilted and set aside.

In a bowl beat together eggs, cream, salt, pepper and nutmeg. Stir spinach into egg mixture, pour into pie pan and top with cheese. Bake quiche in a preheated 375°F oven for 25 to 30 minutes or until set. If a very crisp crust is desired, set pan on top of stove over a low burner for a few minutes. Serves 4 to 6.

PARSNIP AND CARROT PURÉE

1½ cups evenly chopped carrots
1½ cups evenly chopped parsnips
⅓ cup heavy cream
Salt and pepper to taste
2 tablespoons melted butter

In a saucepan, cover carrots with water and simmer 10 minutes. Add parsnips to pan and cook until both vegetables are tender. Boil away any excess water left in pan, add cream, salt and pepper and simmer for a few minutes. In a food processor with a metal blade, purée mixture. Serve immediately with melted butter on top. Serves 4.

CANNELLINI BEANS WITH TOMATOES AND SAGE

1 cup dried cannellini beans, soaked overnight and drained *(Continued on page 117)*

½ teaspoon sea salt
3 cups water
½ cup dried tomatoes
¼ cup olive oil
1 clove mashed garlic
15 whole fresh sage leaves
Pepper to taste

In a heavy saucepan, slowly simmer beans covered with salted water until just tender. Cooking time depends on the age of the beans, about 25 minutes. Add additional water if needed. Do not stir beans. If there is any liquid left when the beans are done, pour it off and reserve.

In a saucepan, barely cover tomatoes with reserved bean water or tap water, add oil and garlic and simmer until tomatoes are puffed and softened, but keep their shape. Gently fold cooked tomatoes, sage leaves and pepper into beans. Serve warm or at room temperature. Serves 2 as a main course; 4 as an appetizer or salad.

SORREL CUSTARDS WITH SHRIMP

1½ tablespoons butter
1 cup chopped sorrel leaves
½ cup chopped parsley
1½ cups heavy cream
½ cup milk
2 eggs
Salt and pepper to taste
½ cup dry white wine
1 pound medium shrimp, shelled
Pinch of saffron
1 tablespoon minced shallots

In a skillet over low heat, melt ½ tablespoon butter and cook sorrel and 6 tablespoons parsley until wilted, about 1 or 2 minutes.

In a bowl, beat ½ cup cream, milk and eggs. Stir in sorrel mixture, salt and pepper. Butter 4 ½-cup ramekins or custard cups with remaining butter and pour cream and sorrel mixture into them.

Place cups in a pan containing 1 inch water, cover pan with aluminum foil and bake in a preheated 375°F oven until custards are set or until a knife inserted midway between center and rim comes out clean. Timing depends on oven. Test after 25 minutes.

In a saucepan bring wine to a simmer, poach shrimp for 2 to 3 minutes, stirring constantly, remove from liquid and set aside. Add saffron and shallots to the poaching liquid and reduce liquid to about 1 tablespoon. Add remaining cream to the pan and simmer for 10 minutes or until sauce thickens.

Run a knife around the sides of the custards to loosen them, and invert each one onto the center of a plate, tapping the bottom. Pour sauce around the custards and arrange shrimp in a circle. Garnish with remaining parsley and serve immediately. Serves 4.

MÂCHE SALAD WITH ROASTED BEETS AND JULIENNED CELERIAC

For red pepper mayonnaise:
1 egg
½ cup plus 2 tablespoons olive oil
1 tablespoon Dijon mustard
2 tablespoons sweet paprika
1 clove garlic, peeled
½ teaspoon fresh thyme or ¼ teaspoon dried
¼ teaspoon salt
Freshly ground pepper to taste
½ cup plus 2 tablespoons peanut oil

For vinaigrette:
6 tablespoons extra-virgin olive oil
1½ tablespoons balsamic vinegar
Salt and pepper to taste

For salad:
1 cup celeriac, peeled, trimmed and cut into julienned strips
4 medium-size unpeeled beets, scrubbed clean
16 whole heads of mâche

Prepare mayonnaise: In a blender or food processor with a metal blade, blend 1 egg, 1 tablespoon olive oil, mustard, sweet paprika, garlic, thyme, salt and pepper for 1 minute. With machine running, add the remaining olive and peanut oil by droplets. Makes about 1½ cups.

Prepare vinaigrette: In a bowl mix together oil, vinegar, salt and pepper.

Prepare celeriac: Place celeriac in a bowl and immediately toss with ¾ cup red pepper mayonnaise. Refrigerate overnight so that the dressing is absorbed.

Prepare beets: Place beets in an aluminum foil–lined casserole with a tight fitting lid. Bake in a preheated 350°F oven until very tender, about 2 hours. Cool beets slightly, peel and slice ¼-inch thick and toss with half the balsamic vinaigrette.

To serve: Toss the mâche with the remaining vinaigrette and arrange on a platter between the beets and the celeriac. Serves 4.

WINTER SQUASH SOUP

4 leeks, trimmed, washed well and roughly chopped
2 tablespoons butter
1 quart water
2 cups butternut, buttercup or other yellow-fleshed squash, cut into ½-inch cubes
1 cup peeled and cubed celeriac
2 cloves garlic
1 cup dried tomatoes
¼ cup parsley
⅓ cup brown rice
¾ cup cream

In a large heavy stockpot, sauté leeks in butter until golden. Add water, squash, celeriac, garlic, tomatoes and parsley to the pan and simmer for about 45 minutes or until vegetables are tender. Remove solid ingredients with a slotted spoon, purée in a food processor with a metal blade or food mill and set aside. Add rice to the remaining liquid and simmer about 1 hour, or until cooked. Return puréed ingredients to the pot, add cream and heat barely to a simmer before serving. If soup is too thick, thin with water. Serves 4 to 6.

BELGIAN ENDIVE WITH PIGNOLI DRESSING

4 tablespoons extra-virgin olive oil
¼ cup pignoli nuts
2 teaspoons umeboshi plum vinegar (available at health food or specialty shops), or 1 tablespoon white wine vinegar
4 heads Belgian endive

In a small skillet over low heat, slowly sauté oil and nuts until nuts start to brown. Cool slightly and add vinegar.

Arrange Belgian endive leaves in a row on an oval or rectangular platter and drizzle the dressing down the center. Serve at room temperature. Serves 4. ■



ENTERTAINING

Soup for supper

Satisfying soups pack a meal in a bowl, providing no-fuss evenings for family and friends. Just add good bread, a tossed salad, and fruit for dessert



Soup's on. OPPOSITE: Easy low-fat broccoli and shell macaroni soup. THIS PAGE, CLOCKWISE FROM TOP LEFT: Chicken in the pot, southwestern style; a mélange of porcini, potato, garlic and prosciutto; Cajun-Creole shrimp gumbo.



Recipes follow. For more details, see Reader Information



BY JANE ELLIS

PHOTOGRAPHY BY LIZZIE HIMMEL

"I'm a soup person. It's the way I entertain my friends," says Arthur Schwartz, food critic for the New York *Daily News* and host of a radio program called "Food Talk." Soup, he finds, is very forgiving. "You can always adjust the seasoning, add extra ingredients or broth, and if you put in enough good stuff it's a whole meal." Soups are easy to make, too. "Prepare them in the morning and dinner is a breeze when you get home," he says. "Make one for a dinner party on the weekend and the leftovers give you a bonus meal during the week."

Schwartz's favorite soups can be found in his new book, *Soup Suppers* (HarperCollins). Here are four to try: The broccoli and shell macaroni soup takes only minutes to prepare. The roux for the Cajun-Creole gumbo calls for half the usual amount of fat. The porcini mushroom and barley soup with prosciutto is a good party dish and freezes well. The southwestern chicken in the pot can be made into two courses: the broth with its garnish of fried tortilla strips and diced avocado served first, then the chicken and vegetables. Today people are often using meat as a flavoring rather than as a main ingredient and cutting down on fat while they increase their carbohydrates. No dish does this with more variety or flavor than soup.

BROCCOLI AND SHELL MACARONI SOUP

This is a simple, quickly made, low-fat soup. Precede it with a mixed salad or a plate of one or more Italian cold cuts—salami, mortadella, prosciutto, etc. Accompany the soup and cold cuts with crusty bread or garlic toast. Pears are a good fruit to follow. This soup should be served immediately.

2 tablespoons extra-virgin, full-flavored olive oil
1 cup finely chopped onion
3 large garlic cloves, chopped or sliced
¾ cup finely chopped celery rib
2 tablespoons finely chopped parsley leaves
½ teaspoon dried marjoram
1 16-ounce can plum tomatoes and juice
5 cups fresh broccoli florets and peeled stems cut into ½-inch pieces, about 1 pound
6 cups chicken broth, beef broth or water
Coarse sea salt to taste
½ teaspoon freshly ground pepper or to taste
1 cup small macaroni shells
⅓ cup freshly grated Pecorino Romano cheese

In a 3- to 4-quart heavy-bottomed stockpot over medium heat, sauté olive oil, onion, garlic, celery, parsley and marjoram, stirring frequently until the celery and onion begin to color, about 10 minutes.

Add tomatoes and juice, breaking up the tomatoes with a wooden spoon, and simmer, stirring occasionally, for 10 minutes.

Add broccoli, broth, salt and pepper to pot, cover and bring to a boil. Adjust heat and simmer, partially covered for 10 minutes, stirring occasionally.

Stir macaroni shells into mixture and continue to simmer uncovered, stirring occasionally until shells are tender, about 8 to 10 minutes.

Taste soup and correct seasoning with salt and pepper if necessary.

Remove stockpot from heat, cover and allow soup to rest 10 minutes before serving. Serve with a bowl of freshly grated Pecorino Romano cheese. Serves 3 to 4.

SOUTHWESTERN CHICKEN IN THE POT

This is truly a meal in a bowl. Poached pears, plus some plain cookies, are the perfect dessert. This soup can be refrigerated for up to two days. Bring to a simmer and add the corn a few minutes before serving. The broth freezes well but the vegetables and chicken will suffer in the freezer.

1 4-pound chicken
2 large celery ribs, chopped into ½-inch pieces
1 onion with skin, pierced in several places with a skewer
1 head garlic with skin, pierced in several places with a skewer
1 tablespoon salt
12 black peppercorns
14 cups water
3 whole tomatoes
2 dried ancho chilies
1 pound winter squash, peeled and cut into large chunks
1½ pounds Savoy cabbage, cut into large chunks and pierced with wooden skewers to keep cabbage from falling apart while cooking
1½ pounds all-purpose potatoes, peeled and cut into chunks
3 cups fresh or frozen corn kernels, or 3 ears corn on the cob, cut into quarters or halves
Optional garnishes: chopped onion, chopped fresh green chilies, diced avocado, fried flour or corn tortilla strips

In an 8- to 10-quart stockpot, add chicken, celery, onion, garlic, salt, peppercorns and water. Bring mixture to the barest simmer and continue to skim surface until it is clear of foam. Adjust heat and partially cover so that liquid simmers steadily.

In a preheated broiler, broil tomatoes in an ungreased pan for 7 minutes on each side. Place 2 to 3 tablespoons soup broth in the pan to loosen pan juices and add everything to the simmering soup.

Cook chicken for about 1 hour or until juices run clear when pierced. Remove the chicken from pot and set aside covered.

Add chilies, squash, cabbage and potatoes to the pot and simmer, uncovered, for 20 minutes.

Add the corn to pot for the last 5 minutes.

Taste soup broth and adjust seasoning.

Cut chicken into serving pieces and return to the pot.

Remove skewers from cabbage and ladle soup into very large bowls, with some of every ingredient in each bowl. Serve with optional garnishes. Serves 6.

SHRIMP GUMBO

Serve a leaf salad with this rich dish, and fresh fruit for dessert. Soup base may be refrigerated for up to a day before adding shrimp.

2 pounds medium or large shrimp
7 cups water
½ cup vegetable oil
1 cup flour
1½ cups finely chopped onion
1 cup finely chopped celery ribs
1 cup finely chopped green pepper
3 large garlic cloves, crushed
1 28-ounce can plum tomatoes, cut into chunks, and juice
1 teaspoon dried thyme
1 tablespoon Worcestershire sauce
2 large or 3 small bay leaves
¼ to ½ teaspoon cayenne
½ teaspoon freshly ground black pepper
1½ cups finely chopped scallions
1 tightly packed cup chopped parsley leaves
6 to 8 cups cooked long-grain white rice
Tabasco or other Louisiana hot sauce

Shell shrimp, cover and refrigerate. Place shells in a colander and briefly rinse with cold running water.

In a large pot, cover shrimp shells with water and bring to a boil. Adjust heat and simmer briskly, partially covered, for 45 minutes.

Strain the shrimp stock through a sieve. Measure out 6 cups stock. If there isn't enough stock, add water; if there is more than 6 cups, boil to reduce slightly. Reserve.

In a 6- to 8-quart stockpot, cook oil and flour over low heat, stirring frequently for about 1 hour, or until the mixture has turned into a rich brown roux.

As soon as the roux is the right color, add onion, celery and green pepper; the vegetables will turn the roux a deep mahogany brown. Cover the pot and let the vegetables sweat for 10 minutes, stirring occasionally. Add the garlic and cook, covered, for 2 minutes.

Uncover, add shrimp stock, tomatoes and juice to the stockpot. Turn heat to high and stir until the liquid comes to a boil and becomes almost smooth. Add thyme, Worcestershire sauce, bay leaves, cayenne and black

pepper. Cover pot and simmer over low heat for 30 minutes.

Add half the scallions and half the parsley to the pot and simmer, uncovered, for 30 minutes.

Before serving, remove bay leaves, heat gumbo to the boiling point, add shrimp, stir well and reduce heat to a simmer. Cook for about 10 minutes, partially covered and stirring occasionally, until shrimp are cooked through.

Mound rice in the center of soup bowls, ladle hot gumbo and shrimp around rice and top with remaining parsley and scallions. Serve with Tabasco or other Louisiana hot sauce. Serves 6 to 8.

PORCINI, POTATO AND BARLEY SOUP

Serve with garlic bread, mixed green and vegetable salad, and for dessert, a slice of Gorgonzola or Roquefort cheese, drizzled with honey. This soup will keep in the freezer for up to six months.

½ ounce dried porcini mushrooms
1 cup hot water
3 tablespoons olive oil
2 cups finely chopped onions
1½ cups finely chopped carrots
1 cup finely chopped celery ribs
1 medium-large potato, cut into ½-inch cubes, about 1½ cups
2 ounces coarsely chopped prosciutto
½ cup barley
7 to 8 cups beef broth, may be half canned, half water
½ teaspoon freshly ground black pepper
Coarse salt as needed
Finely chopped fresh parsley, oregano, marjoram or mint for garnish

In a small bowl, soak mushrooms in water for at least 20 minutes, or until ready to use.

In a 4- to 6-quart heavy-bottomed stockpot, heat oil over medium heat and sauté the onion, stirring occasionally until limp but not brown, 8 to 10 minutes. Add carrots and celery and sauté, stirring occasionally until the vegetables begin to brown, about 8 to 10 minutes.

Drain mushrooms, reserving liquid, and coarsely chop. Stir mushrooms into the pot and sauté 2 to 3 minutes.

Add potatoes, prosciutto, barley, 7 cups broth and pepper. Pass the reserved mushroom liquid through a coffee filter or fine strainer lined with cheesecloth and add to the mixture. Raise the heat to high, cover stockpot, and bring to a boil. Adjust heat to simmer, partially cover and cook for 1 hour or until barley is very tender and the soup is thick. Correct seasoning if necessary.

Allow soup to rest for a few hours or up to a few days before serving. Soup will thicken as it stands.

Before serving, bring the soup back to a simmer. If it is too thick, thin it with remaining broth or water.

Serve very hot in deep or flat bowls, sprinkled with a chopped herb if desired—mint is surprisingly appropriate. Serves 6. ■



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Q. Can you give me any information about this table? It has been in my family for years.

J.M., Rancho Cucamonga, CA

A. Your curly maple sewing table was probably made about 1820. The pedestal base is in the American Empire style, just coming into fashion about that time. The top, however, is similar to Sheraton pieces made earlier. Furniture with a distinctive grain was most common in Ohio and New England, where maple trees were abundant. Value, $250.

Q. My grandmother bought six walnut chairs in London and was told that they were made in Philadelphia. What do you think?

P.M., Landisville, PA

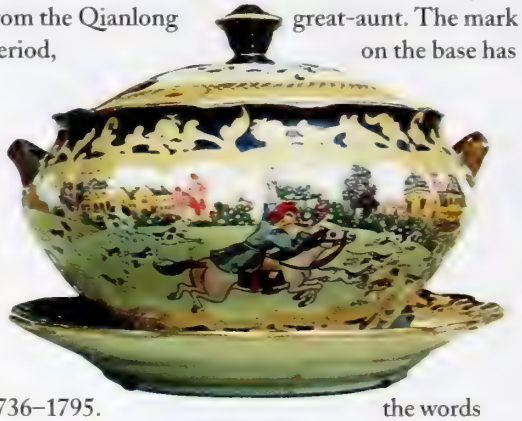
A. The design elements of your chairs—the curved back with its carved slat, the saber legs in back and bulbous front legs—are all typical of Empire-style chairs made between 1815 and 1830. This form was especially popular in the New York area, where your chairs may have been made. A set of six will sell for $1,000.



Q. My soup tureen was a wedding gift. The bottom is marked with Oriental characters. Can you tell its age?

A.K., Decatur, TX

A. Your tureen appears to be an exceptional piece of Chinese export porcelain, made in China in the 18th century and intended to be sold in Europe. The shape was copied from an English design of about 1790 and the mark on the bottom is from the Qianlong period, 1736–1795. If your tureen is old rather than a good reproduction, its value would be at least $5,000.



Q. My mother bought this shelf clock in the 1960s. It says "Pere & Fils Hede, S. A. Turin" on the face. Please tell me its origin.

L.B., Tallahassee, FL

A. In the 1820s, the Hede family sold "portico" clocks like yours in Turin, Italy. Mantel clocks in various forms became popular because of their small size. Earlier clocks,



like grandfather styles, had mechanisms that required long pendulums. If your clock works, it is worth more than $5,000.

Q. I inherited a 12-inch metal vase from my great-aunt. The mark on the base has the words "Sterling on Bronze" and a diamond-shaped logo with HM inside. Value?

C.M., Voorhees, NJ

A. Your vase was made by the Heintz Art Metal Shop in Buffalo, New York. In business from 1906 to 1935, the company was best known for silver overlay pieces (first made and patented in 1912). Vases like yours were originally à dark bronze color with bright silver trim. The finish has been polished off, giving your vase a yellow brasslike appearance. It is now worth about $75, but would have sold for $300 with its original finish.



Q. My woven cotton coverlet measures 81 x 68 inches. I would like to know its history and how to display it.

J.G.P., Encino, CA

A. The eagle woven into each corner identifies the maker of your coverlet as Thomas Cranston, a weaver who worked in Indiana from about 1855 to 1881. Because he made very few coverlets, yours is worth approximately $750. You can put it on a bed or hang it on a wall. To hang the coverlet, sew a piece of muslin to create a narrow tube the same width as the coverlet, then stitch the muslin to a back edge of the coverlet. Slide a 1½-inch wooden dowel through the muslin, allowing the dowel to extend beyond the coverlet on both sides. Attach the dowel to the wall with brackets. This will distribute the weight of the coverlet evenly.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.



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Continued from page 52

window of the four-room bungalow he shared with his mother until her death in 1937, he placed a cardboard sign announcing the Achilles Tectonic Exhibit. The walls were covered with drawings up to twelve square feet, but no one came except neighborhood children and a few passersby. Rizzoli rewarded visitors by adding their architectural portraits to the YTTE, sometimes showing them later how he had captured their personalities and sometimes keeping his intentions secret.

A doting father named Alfredo Capobianco, for instance, appears in the YTTE as a neoclassical spire flanked by wings representing his wife and five children. Rizzoli's dignified coworker Gerry Holt was portrayed as a fluted tower studded with heraldic shields. A kind of triple Chartres Cathedral called Shirley's Temple immortalizes a bubbly neighborhood girl named Shirley Bersie; her equally lively cousin Virginia was rendered as a spire crowned by a rotating nymph, described in captions as "400 ft. high at least" and "the most amazing thing in life and yet the least known."

All these people or their heirs are now combing their memories for Rizzoli stories to tell scholars. Capobianco died in 1938, and his daughter Angela had never seen the family portrait before Grossman contacted her and does not know how her father met the artist; Angela says the drawing gave her shivers because "that was my father's dream, for us all to have homes in one big apartment building." Holt recalls asking Rizzoli what his tower meant. "He would smile and say, 'You should understand.' But I never did." Shirley and Virginia both regret they did not pay more attention to the genius in their midst when they had a chance, and both suspect that Rizzoli would be pleased by the current attention. For all his reclusiveness, says Shirley, "he always wanted to be known."

Perhaps frustrated by his anonymity, Rizzoli quit adding to the YTTE by the mid-1940s, and dedicated the rest of his life to another book of the Bible, writing and illustrating verse on 350 two-by-three-foot vellum sheets. Architectural references dominate these works: odes to windows, for example, and to eclectic architectural styles.

In 1977 Rizzoli suffered a stroke as he was walking down the street, and he never recovered consciousness. His niece cleared out and sold his house, tossed a half-dozen deteriorated drawings into a dumpster and stored the rest in her son's garage. The dumpster's contents caught the eye of a passing contractor, who rescued the drawings. In 1990 she eventually contacted Grossman.

Since that day Grossman says she has felt "an enormous responsibility" toward Rizzoli. She spent a week tracking down his niece and more weeks analyzing the contents of that garage. She now hauls his drawings around the country to outsider-art fairs and to museum curators considering Rizzoli retrospectives. She has priced his works from $5,000 to $60,000, as much as any unknown outsider art ever fetches. (They are just beginning to sell, because no one knows what market rate for a Rizzoli will be.) She says that his words run through her mind when she showers, drives her car, puts on makeup; and last year, when fires threatened her home, she swept up only Rizzoliana before she fled.

How else would you tend the works of a man who hoped to build a Seat of Law and Order and a Tootlewoo and a Temple of Peace and a Bug Dee Bee in his YTTE, and who lamented of his imaginary city in 1940, "There's hardly a soul in our midst that has a fair comprehension of its overpowering manifestation"? ■

Eve M. Kahn is the architecture critic for The Wall Street Journal.

Continued from page 62

would not take too much attention away from the flowering shrubs—the main attraction. I also wanted plants I had seen growing within a few blocks of my house; I knew they would do fine with minimal fussing. Three lovely colors and textures of green seemed about right.

Now I could begin to draw in the flowering shrubs. First I squiggled in five *Hydrangea macrophylla* 'Nikko Blue' about eight feet into the yard from the privet hedge itself. This is probably the most familiar of the many hydrangea species—the shrubs with big snowball blooms in magical blue. Just behind, among the yews, I tucked in three red flowering quince (*Chaenomeles speciosa*). These bloom at the same time as the yellow forsythia you see everywhere but are much more exotic with quirkily shaped branches, Oriental in appearance.

Behind the quince I drew in three *Cornus alba 'Elegantissima,'* copying shamelessly from a friend's perennial border where the beauty of these dogwoods had stopped me in my tracks. The leaves are pale gray-green with a white stripe around them, and I figured they would light up all the shrubs. *Cornus alba* produces berries in the autumn and, after the leaves fall, the branches are red all winter.

My shrub screen was beginning to look alarmingly full and, as I managed to squeeze in a couple of *Spiraea trilobata* 'Swan Lake' (compact shrubs to bloom profusely in white sometime after the quince and before the hydrangeas), I remembered the second of Henry Mitchell's commonest bad mistakes: "Planting too closely. No gardener thinks time will pass and plants will grow. Even slow growers like box increase in bulk surprisingly, in surprisingly few years."

There were other plants I wanted—more hydrangeas, the understated abelia, ornamental grasses, definitely a fragrant viburnum—but my paper garden still had other shrub screens to design. I could take my pencil and my wish list elsewhere. ■

Cheryl Merser's book, A Starter Garden *($13), will be published this month by HarperCollins.*

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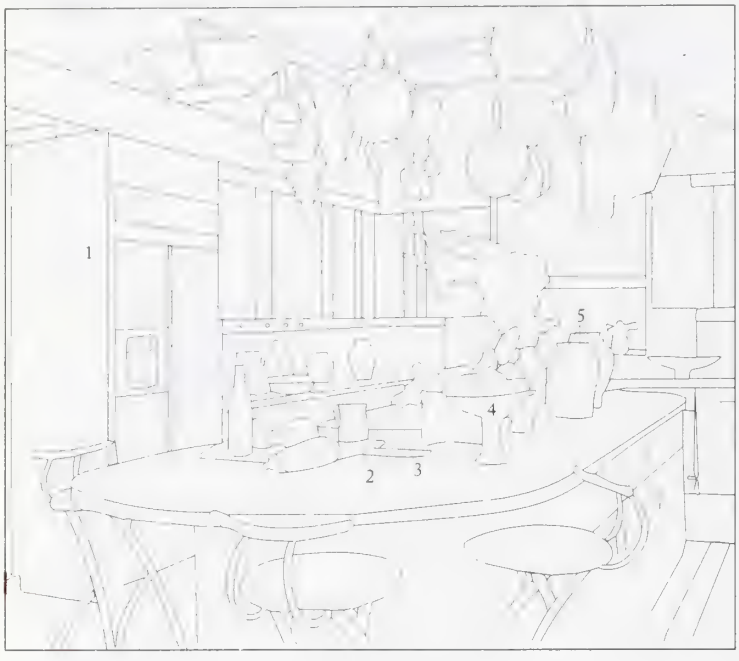


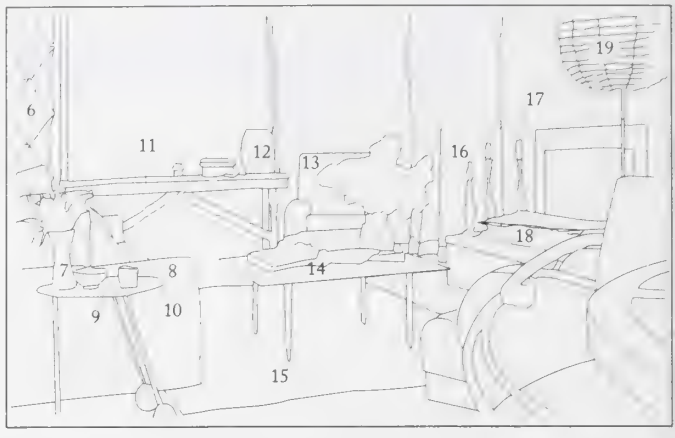


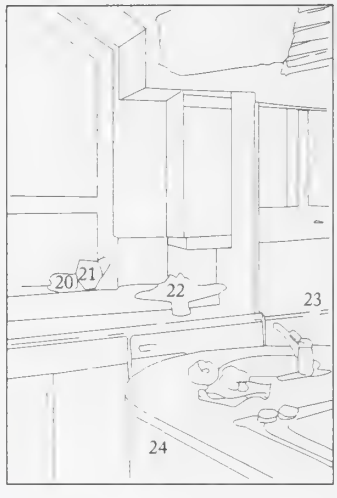
Kathryn & Michael Siragusa with daughter Jackie and son Benjamin

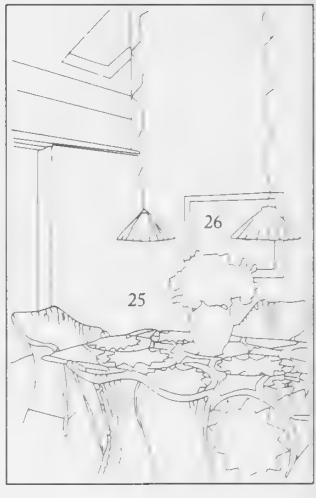


MANY FURNISHINGS AND ACCESSORIES FEATURED IN THIS ISSUE OF HOUSE BEAUTIFUL are available in retail stores. These items are numbered in the drawings below. For further information about the companies and/or stores that carry items that interest you, call our toll-free number, 800–241–9111; in Ohio, 800–241–7504; both extension 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Information about merchandise featured in this issue is available to April 1, 1994. All prices are approximate suggested retail.









KITCHENS

Pages 104 and 105

1. Refrigerator, #ZISB36D, General Electric—$2,000–$2,200
2. Cutting board, Zona—$180
3. Updraft cooktop, #ZGU651EM, General Electric—$550–$650; downdraft cooktop, ZEW165N, General Electric—$600–$700
4. Pedestal vase, Zona—$375
5. Antique French ceramic pots, ABC Carpet & Home (ea.)—$225
6. Floor lamp #UF4-L8, Akari Associates—$506
7. Franck pitcher, Hackman Tabletop Inc.—$39
8. Franck tumbler, Hackman Tabletop Inc.—$6.50
9. Servomuto table, B & B Italia USA—$572
10. Sofa, B & B Italia USA—$5,134
11. Twig console table, Gene Reed—$475
12. Glass urn, Zona—$500
13. Chair, B & B Italia USA—$1,817
14. Barcelona table, Knoll—$2,095
15. Antique Kilim rug, ABC Carpet & Home—$1,299
16. Small wooden candlestick, Takashimaya—$40
17. Large wooden candlesticks, Takashimaya (ea.)—$45
18. Long wooden bowl, Pure Mädderlake—$750
19. Globe lamp #BB3-55FF, Akari Associates (with stand)—$394
20. Yellow ceramic plates, ABC Carpet & Home (ea.)—$65
21. Green ceramic pitcher, ABC Carpet & Home—$65
22. Footed wooden bowl, Cobweb—$150
23. Convection ovens, #ZEK757WP, General Electric—$1,400–$1,600
24. Dishwasher, #B03300RWB, General Electric—$500–$600
25. Sunburst quilt, Thos. K. Woodard—$1,800
26. Rooster painting, ABC Carpet & Home—$1,500

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the February issue is available to April 1, 1994. Please allow 30 days for processing. This House Beautiful reader service is free.

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25	26				

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER For more details, see Reader Information for page 66.

28 STYLE BEAT **Philanthropist game,** $50—at major museum shops; through Neiman Marcus and the Museum of Fine Arts Boston catalogs; and F.A.O. Schwartz. **NIDO** (R), 1920½ First Ave., Seattle, WA 98101; 206–443–1272. **Mimi Russell Cloths** (T), 156 E. 64 St., New York 10021; 212–838–1140. **Frascati console table,** #0892, 66" l., 16" w., 31" h., $4,840 by Niermann Weeks Company, Inc., through—John Rosselli International (T), 523 E. 73 St., New York 10021; 212–772–2137; Shears & Windows (T), 101 Henry Adams St., San Francisco, CA 94103–5277; 415–621–0911. **Camille Mizzi** (R), 248 Lafayette St., New York 10012; 212–925–2484. **Indian Moon Kilim,** by Romeo Gigli, 10′ x 8′, $6,000—Christopher Farr, 115 Regents Park Rd., Primrose Hill, London NW1 8UR England; 011–44–71–916–7690. **Decoupage wastebaskets; tray:** Oak leaves, #T65, $125; Man in the Moon, #T63, $125; Beehive tray, #T22, $80—Pickets (R), 1894 Bronson Rd., Fairfield, CT 06430; 203–254–0012. **Country Sofa,** #4000,30" h., 86" l., 37" d., $1,369—Expressions Custom Furniture; for stores: 800–544–4519.

Page 30: **Leaf screen,** 22" x 88" panels, $2,500—Richard Pirman Decorative Painting, 1777 Yosemite St., #3B3, San Francisco, CA 94124; 415–822–5818. **Fantasy Laundry Room,** by Greg Petty for the Detroit Symphony Orchestra Designer Showhouse—Greg Petty, 366 Concord Pl., Ste. 3, Bloomfield Hills, MI 48304; 313–333–3757. **Exhibit,** "I Tell My Heart: The Art of Horace Pippin" through April 17, Museum of American Art of The Pennsylvania Academy of the Fine Arts, 118 N. Broad St., Philadelphia, PA 19102; 215–972–7600. **Souleiado** (R), 53 Main St., PO Box 150, Bar Harbor, ME 04609; 207–288–2828. **L'Afrique collection fabrics,** by Schumacher: Ashanti, #57573, magenta, 54" w., 71 % cotton, 29% rayon; Kuba Cloth, #57560; cafe au lait, 54" w., 75% cotton, 25% rayon—through designers: 800–332–3384. **Textiles** by Sanchita Ajjampur; **metal objects** by Eclectica: drum stool, $410, basket stand (foreground), $395; carry-all (holding fruit), $525; carpet by Paolo Zani, 170 cm x 240 cm, hand-knotted, $3,000—seed inc. (T), 76 Greene St., New York 10012; 212–226–0976. **Flower shows:** The Cleveland Flower Festival, Feb. 19–27, the Cleveland Convention Center, 500 Lakeside Ave., Cleveland, OH 44114; for information: 216–891–3100. Northwest Flower and Garden Show, Feb. 9–13, the Washington State Trade and Convention Center, 800 Convention Place, Seattle, WA 98101; for information: 206–224–1700. Southeastern Flower Show, benefitting the Atlanta Botanical Garden, Feb. 9–13, Ponce Square, 680 Ponce de Leon Ave., Atlanta, GA 30308; for information: 404–888–5567.

Page 32: **Aalto stools,** #64, $240; #65k, $192; #60f, $114—International Contract Furnishings Inc. (T), 305 E. 63 St., New York 10021; 800–232–1620 **Bonneville bar stool,** The Blackrock Forge Collection, 14.5" w., 33" h., 14.5" d., 18" h. seat, $1,390—Agnes Bourne, Inc. (T), Two Henry Adams St., #220, San Francisco, CA 94103. **Weaver's Chair,** 39" h., 26" (seat) 18" w., 14" d., $185—Shaker Workshops (MO), PO Box 1028, Concord, MA, 01742; 617–646–8985. **Napoleon Barstools,** tall 30" h., (seat) 45" h., $189; medium 26" h. (seat), 40" h. (back), $179—Pottery Barn (R, MO), 100 N. Point St., San Francisco, CA 94133; 800–922–5507. **T-Bar stool,** 39" h., 18" w., 17" d., 29" h., (seat), in mahogany, $550—ALWY & Co. (MO), 873 N. San Vicente, Los Angeles, CA 90069; 213–934–6000. **Monterey Barstool**—Pottery Barn, see above address. **Tor stool,** small 24¾" h., $65; large 29½" h., $69—Ikea (R, MO); for information: 412–747–0747 or 818–912–1119. **Bowback barstools,** 37" h. 18" w., 14" d., 31" h., (seat) and 31" h., 18¾" w., 14" d., 25" h. seat) $675/ea.—Thomas Moser Cabinetmakers, 415 Cumberland Ave., Portland, ME 04101; 207–774–3791; or 699 Madison Ave., 2 fl., New York 10021; 212–753–7005.

35 STORYBOOK CHINA American fairs: Atlantique City Show, Atlantic City Convention Center, Boardwalk at Florida Avenue, Atlantic City, NJ. Held each year in October. Call: 800–526–2724. Eastern National Antique Dolls, Toys and Games Show, Gaithersburg Fairgrounds, Gaithersburg, MD. Held four times a year, in Dec., Mar., June and Sept. Call: 410–329–2188. Pappabello Antique Show, Richfield Coliseum, Richfield, OH. Held twice a year, in July and Oct. Call: 301–738–1966. For other shows, consult the *Toy Trader*, PO Box 1050, Dubuque, IA 52004-9969 (subscription, $12 per year).

50 VISIONS OF GRANDEUR Achilles Rizzoli's architectural renderings are available at The Ames Gallery, 2661 Cedar St., Berkeley, CA 94708; 510–845–4949.

66 THE COMFORT ZONE *Pages 66 to 73: Designer:* Thomas O'Brien, Aero Ltd., 132 Spring St., New York 10012; 212–966–1500. **Wallcovering** inside cabinet, The Mandarin, custom colored—Sanderson (T), 979 Third Ave., New York 10022; 212–319–7220. *Living room:* **Brooke sofa; leather upholstery,** on club chair and ottoman; **Wooden blind**—Aero Ltd., see address above. **Sofa fabric,** coffee linen, #LFY-6534—The Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, New York, 10036; 212–642–8700. **Sisal**—Patterson, Flynn, Martin, and Manges (T), 979 Third Ave., New York 10022; 212–688–7700. **Pillow fabric** (on porch), Luke, #LFY-7609—The Ralph Lauren Home Collection, see address above. *Dining room:* **Country Gothic umbrella stand** (in hall), painted white—Richard Kazarian Antiques (R), 70 Charles St., Boston, MA 02114; 617–720–2758. **Ceiling light fixture**—Price Glover, Inc. (R), 59 E. 79 St., New York 10021; 212–772–1740. **Wooden blind**—Aero Ltd., see address above. **Sisal**—Patterson, Flynn, Martin, and Manges, see address above. *Bedroom:* **Antique mirror**—Robert Altman (T), 1148 Second Ave., New York 10021; 212–832–3490. **Duvet cover,** coffee linen—Polo, Ralph Lauren, Inc., see address above. **Trunk**—Robert Altman, see address above. **Pillow fabric,** Treeflower Stripe—Bennison (T), 76 Greene St., New York 10012; 212–941–1212. **Ball of string**—Kelter-Malcé (R); by appointment only: 212–989–6760. **All other fabrics, furniture and accessories**—owner's collection.

74 COLOR LAB *Pages 74 to 79:* **All fabrics** by Pierre Frey, Inc.—Fonthill (T), 979 Third Ave., New York 10022; 212–755–6700; 914–376–2000. *Living room:* **Foreground sofa fabric,** Arles, #P2034–01; **background sofa fabric** and **throw fabric** (over red sofa), Valmy, #R1728–01—Fonthill, Inc., see address above. **Blue leather coffee table,** by Philipe Hurel—Profiles (T), 200 Lexington Ave., Ste. 1211, New York 10016; 212–689–6903. **Carpeting,** (in living room; on stairway)—Braquenié & Cie (T); 212–355–7200. **Reversible wall drapery,** Malmaison (yellow fabric), #P2060–01; **red plaid fabric,** Sorgues, #P1976–02. **Console,** designed by Frey's grandfather, René Prou; **vases,** by Olivier Gagnère—owner's collection. *Dining room:* **Upholstered wall fabric; window treatment fabric,** Gonesse, toile de Jouy, #P2040–01 (blue); **checked border fabric,** Cap Ferret, #P1978–01; **chair fabric,** Cap Ferret, #P1978–01 (blue) & #P1978–04 (green)—Fonthill, see address above. **Dining chairs** by Philippe Hurel—Profiles, see address above. **Dining tables; demi-lune tables,** by Philippe Hurel, not available; **wood urns** by Jacques Le Guennec; **Napkins, place mats,** custom made, Cap Ferret, #P1978–01, by Pierre Frey, Inc—owner's collection. *Kitchen:* **Curtain fabric,** Halte de Chasse, #R1744–03; **curtain lining,** Arachon, yellow #1979–04. **Table; lamp; bench,** antique; **needlepoint pillow,** custom—owner's collection. *Bedroom:* **Upholstered wall fabric; curtain fabric,** green & rose toile de Jouy, L'Oiseleur, #R1727A01; green checked taffeta, Brigitte, #P1969–04; red quilted check, Senanque, #P2003–02. **Carpeting**—Braquenié & Cie, see telephone number above. **Buttoned pillowcases,** custom—owner's collection. **All other furniture and accessories**—owner's collection.

80 WHITE HOT *Pages 80 to 83:* **Opera Plaza sconce,** cast, reinforced plaster, 12" w. x 14" h., shown in matte white, $290 (wired)—Frederic Bruns (T), 550 15 St., #37, San Francisco, CA 94103; 415–626–5625. **Engraving,** $1,800—Ursus Books and Prints, Ltd. (R), 981 Madison Ave., New York 10021; 212–772–8787. **Venetian chandelier,** cast resin, #70105, 5-arm, 36" d. x 33" h., $2,202; **Breakers lamp,** resin, #53236, 36" h., $912; shade 11" x 22", $147—Sirmos (T), 979 Third Ave., New York 10022; 212–371–0910. **Marble tabletop**—Rooms & Gardens (R), 290 Lafayette St., New York 10012; 212–431–1297. *Lamps (left to right):* **Egée lamp,** by sculptor Laurence Montano, white plaster, 18" h., including shade, $295—Villa Associates (M), Villa Prado, 270 Marinero Ct., Coral Gables, FL 33143; 305–662–8964; Mike Furniture (R), 2142 Fillmore St., San Francisco, CA 94115; 415–567–2700; Repertoire (R), 318 Boylston St., Boston, MA 02116; 617–426–0060. **Paris lamp,** 16" w. x 24½" h., $775; in 22k gold-leaf, with shade, $1,350—Stephen Shubel; for showroom and stores: 510–843–7866. **Aladdin lamp,** by Garouste & Bonetti, resin, 15" h. x 10" d., $380—Neotu (R), 84 Wooster St., New York 10012; 212–343–1001. **Electra lamp,** by Stephen Milne, cast resin, 37½" h., with shade, $1,625 through—Dennis Miller & Associates (T), 306 E. 61 St., New York 10021; 212–355–4550. **Méduse lamp,** by sculptor Laurence Montano, white plaster, 15½" h., $450—Villa Associates, see address above; Mike Furniture, see address above; Repertoire, see address above. **Star lamp,** #H-204, cast resin, 31" h., $900—Christopher Norman, Inc. (T), 979 Third Ave., New York 10022; 212–644–4100. **Tablecloth, table,** by Michael Berkowicz, Nuvel Surfacing Material by Formica Corp., 29" x 29" x 29" h., $2,666—Plexability, Ltd. (T), 200 Lexington Ave., Ste. 506, New York 10016; 212–679–7826.

86 TRUE AND FAUX *Pages 86 to 91: Designer:* Craig Raywood Design, 401 Ltd., 850 E. 79 St., New York 10021; 212–453–0406. *Living room:* **All decorative painting**—Sylvie Michel, Metamoraux, 83 Warren St., New York 10007; 212–349–3328. **All curtains and upholstery**—Henry B. Urban Inc. (T), Delta Upholsterers, Inc. (T), 423 W. 55 St., New York 10019; 212–265–7333. **Carpet,** seagrass—Stark Carpet Corp. (T), 979 Third Ave., New York 10002; 212–752–9000. **Louis XVI desk**—Reymer-Jourdan Antiques (R), 43 E. 10 St., New York 10003; 212–674–4470. **Louis XV Chair**—Malmaison Antiques (R), 253 E. 74 St., New York 10021; 212–288–7569. **Fresco painting**—Franco Ciarlo; by appointment, 212–674–7566. **Louis Philipe rosewood stools**—Reymer-Jourdan Antiques, see address above. *Living room:* **Sofa**— Craig Raywood Design, see address above. **Sofa fabric,** Satin Stephanois—Clarence House (T), 979 Third Ave., New York 10022; 212–752–2890. **Neo-Gothic side chair; Directoire chair**—Reymer-Jourdan Antiques, see address above. **English Regency side table; Bouillotte lamp**—Philippe Farley (R), 157 E. 64 St., New York 10021; 212–472–1622. **Bridgewater chair**—Henry B. Urban, see address above. **Chair fabric,** Couvert de Feuilles—Clarence House, see address above. *Dining room:* **19th-c. English needlepoint rug**—F.J. Hakamian, Inc. (R), 136 E. 57 St., New York 10022; 212–371–6900. **Chairs,** French, Art Deco, c. 1928—Reymer-Jourdan Antiques, see address above. **Fabric on chairs,** Leopard velvet—Old World Weavers (T), 979 Third Ave., New York 10022; 212–355–7186. **Italian Empire giltwood chandelier**—Quatrain (R,T), 700 N. La Cienga Blvd., Los Angeles, CA 90069; 310–652–0243. *Bedroom:* **Club chair with ottoman**—Henry B. Urban, see address above. **Fabric,** Tiger bouclé—Clarence House, see address above. **American Empire chest**—Malmaison Antiques, see address above. **Louis XV commode**—Reymer-Jourdan Antiques, see address above. **Blue porcelain Chinese lamp**—Karl Kemp & Associates., Ltd. Antiques (R,T), 29 E. 10 St., New York 10003; 212–254–1877. **Needlepoint rug**—Stark Carpet, see address above.

92 ADIRONDACK ARTISTRY *Pages 92 to 97: Architecture firm:* **Bohlin Cywinski Jackson,** 182 N. Franklin, Wilkes-Barre, PA 18701; 717–825–8756. Offices also in Pittsburgh, Philadelphia, Seattle. *Principal in charge:* Peter Q. Bohlin, FAIA. *Project architects:* Robert J. McLaughlin, Royce Earnest. *Contractor:* Karl Andreassen, Mountainview Rd., Hague, NY 12836; 518–543–6135. **House size:** 4,000 sq. ft. **Lot size:** 3 acres. **Exterior materials:** Cedar log post & beam primary frame with a secondary structure of wood stud framing and exposed joists and rafters. **Siding:** 8" horizontal western red cedar lap siding with 6" vertical bark faced red pine siding as accent. **Roof,** lead-coated copper, standing seam roof, hand-rolled. **Exterior Paint,** Algerian Red—Benjamin Moore, 511 Canal St., New York 10013; 212–925–4305. **Stain**—Cabots, 100 Hale St., Newburyport, MA 01952; 508–465–1900. **Exterior stair:** local cedar. **Patio:** Quartzite stone from local quarry. *Interior materials:* tongue and groove, horizontal Douglas fir panel. **Double-hung windows**—Marvin Windows (M), PO Box 100, Warroad, MN 56763; 800–346–5128. **Window walls and doors**—custom by architect, built by contractor. **Floors,** recycled antique heart pine—Mountain Lumber Co. Inc. (T), PO Box 289, Ruckersville, VA 22968; 804–985–3646. Champlain flagstone—Champlain Stone Ltd (T), PO Box 650, Warrensburg, NY 12885; 518–623–2902. **Cabinets,** custom, recycled antique heart pine with twig pulls. **Paint**—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645; 201–573–9600. *Lighting:* Monopoints—Lightolier (M), 100 Lighting Way, Secaucus, NJ; 201–864–3000. **Iron fixtures,** designed by architect—fabricated by Michael Doerfler, White Creek, NY. **Twig, glass and rawhide fixtures**—designed by architect; fabricated by contractor. **Hardware**—Baldwin (M), Acorn (M), custom. **Fireplace**—John Abrahamson Masonry, Street Rd., Argyle, NY 12809; 518–638–8051. *Kitchen appliances:* **Refrigerator; oven**—General Electric (M): 800–626–2000. **Range**—Jenn Air (M), 3035 Shadeland, Indianapolis, IN. *Bathroom:* **Sink**—Kohler Co. (M), 444 Highland Dr., Kohler, WI 53044; 414–457–4441. **Whirlpool**—Jacuzzi (M), 2121 N. California St., Walnut Creek, CA; 510–938–7070. *Living room:* **Persimmon coffee table; green bowl; twig basket; cinnamon box**—Judith & James Milne, Inc. (R), 506 E. 74 St., New York 10021; 212–472–0107. **Yellow bucket**—Pierre Deux Antiques (R), 369 Bleecker St., New York 10012; 212–243–7740. **Large pillows; Great Divide and Eagle River pillows**—The Ralph Lauren Home Collection, 1185 Ave. of the Americas, 9 Fl., New York 10036; for information: 212–606–2100. **Colored blanket; small pillows**—TP Saddle Blanket (R), 304 Main St., Great Barrington, MA 01230; 413–528–6500. *Dining room:* **Candlesticks**—Brian Windsor Art & Antiques (R), 281 Lafayette St., New York 10012; 212–274–0411. **Wooden bowl**—Zona (R), 97 Greene St., New York 10013; 212–925–6750. **Mugs**—Pierre Deux Antiques, see address above. **Jaspe pitchers and mug**—Thos. K. Woodard (R,T), 799 Madison Ave., New York 10012; 212–988–2906. *Dining porch:* **Tablecloth,** Corbeille, green; **napkins,** Gormandises, green—Palais Royal (M), 1725 Broadway, Charlottesville, VA 22901; 804–979–3911. **Candlesticks**—Brian Windsor Art & Antiques, see address above. **Wooden bowl**—Zona, see address above. **Yellow and teal plates; soup bowls; tureen; cups and saucers; salt and pepper shakers**—Paula Rubenstein (R), 65 Prince St., New York 10012; 212–966–8954. **Pitcher**—Pierre Deux Antiques, see address above. **Yellow plates, green ridged bowl**—Judith & James Milne, Inc., see address above. *Bedroom:* **Log cabin quilt**—Judith & James Milne, Inc., see address above. **Hastings blanket; chambray sheets and pillowcases**—The Ralph Lauren Home Collection, see address above. **Pillows**—TP Saddle Blanket, see address above. *Boathouse deck:* **Basket; plates; cups and saucers**—Paula Rubenstein, see address above. For a list of furniture makers, send an SASE to The Adirondack Museum, PO Box 99, Blue Mountain Lake, New York 12812.

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98 IRELAND'S LONG SPRING *Pages 98 to 103:* Where to order hellebores: Greer Gardens, 1280 Goodpasture Island Rd., Eugene, OR 97401; 503–686–8266, catalog, $3. Thompson & Morgan (seed only), PO Box 1308, Jackson, NJ 08527; 800–274–7333. Gossler Farms Nursery, 1200 Weaver Rd., Springfield, OR 97478; 503–746–3922, catalog, $2. Kurt Bluemel Inc., 2740 Greene Lane, Baldwin, MD 21013; 410–557–7229. Piccadilly Farm, 1971 Whippoorwill Rd., Bishop, GA 30621; 706–769–9516, catalog, $1. Viette, Andre Farm and Nursery, Route 1, Box 16, Fishersville, VA 22939; 703–943–2315, catalog, $2.

104 KITCHENS *Pages 104 and 105: Designers:* Charles Morris Mount, principal, and Kelly Greeson, interior designer, Silver & Ziskind/Mount, 233 Park Ave. S., New York 10003; 212–477–1900. *Contractor:* Kerkendall & Krouse, 58 Hillcrest Ave., Washington, NJ 07882–2350; 908–689–2174. *Fabricator* of all items made of Nuvel™ and Surell®—Duffner & Voigt, 150–31 12 Ave., Whitestone, NY 11357; 718–767–5096. **All Formica**—Formica Corporation (M), 10155 Reading Rd., Cincinnati, OH; 45241–5729; for samples: 800–FORMICA. *Kitchen:* **Counter,** Nuvel™ surfacing material in N919 white; **island,** Surell® solid surfacing material in color Starry Night; **floor,** Surell® in colors Misty Gray, Tidal Sand and Sandstorm; **cabinets,** ColorCore® surfacing material in colors: Platinum, Bright white and Stone; **kitchen sinks,** Surell sinks in color: Frost—Formica Corporation, see address above. *Appliances:* **Refrigerator,** model ZISW36D; **convection oven,** model ZEK757WP; **updraft cooktop,** model ZGU651EM; **downdraft** cooktop, modelZEW165N; **downdraft vent,** model ZEW175N; **dishwasher,** model B03300RWB—The General Electric Company (M); for stores: 800–626–2000. **Pot rack**—MetalWorks, Inc. (M), 102–46 Corona Ave., Corona, NY 11368; 718–592–7300. **All hanging metal pots**—All-Clad Metalcrafters (M), Rd. #2, Canonsburg, PA 15317; 412–745–8300. **All hanging baskets; silver pitcher**—owner's collection. **Cutting board** (hanging, $78; on counter, $180)—Zona (R), 97 Greene St., New York 10012; 212–925–6750. **Windows and doors**—Andersen Corporation (M), 100 Fourth Ave. N., Bayport, MN 55003–1096; 800–426–4261. **Lighting,** track lights, models 42250 and 8351AZ, opal glass cones—Lightolier (M), 100 Lighting Way, Secaucus, NJ 07096–1508; 201–864–3000. **Black stools,** model ART348, by Sandler Seating, $169—Rick Lamontagne Associates, PO Box 100, Kintersville, PA 18930; 215–847–5381. **Faucets,** model 21100 MB—Delta Faucet Co. (M), PO Box 40980, Indianapolis, IN 46280, 800–345–3358. **Glass tiles,** emerald—MBC Glass (M), 289 A Stone Schoolhouse Rd., Bloomingberg, NY 12721; 914–733–4501. **Cabinet pulls,** Aria pulls made of Surell® solid surfacing material in color: Graphite—Colonial Bronze Co. (M), PO Box 207, Torrington, CT 06790–0207; 203–489–9233. **Pig painting,** by Barbara Moment, $395—Gene Reed (R), 75 S. Broadway, Nyack, NY 10960; 914–358–3750. **French ceramic pots,** $225; **yellow plates,** $65; **green pitcher** (on windowsill), $65—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Footed wooden bowl;** couscous server, $150—Cobweb (R), 116 W. Houston St., New York 10012; 212–505–1558. **Pedestal vase,** with onions, $325—Zona (R), 97 Greene St., New York 10012; 212–925–6750. *Dining room:* **Chairs,** Lucy in the Sky—Directions, Inc. (M), PO Box 812, Farmington, GA 30638; 706–769–6627. **Lighting,** Sarasar Opeline Pendant Lights—Leucos USA, Inc. (M), 70 Campus Plaza, Edison, NJ 08837; 908–225–0010. **Sunburst quilt,** $1,800—Thos. K. Woodard (R), 799 Madison Ave., New York 10021; 212–988–2906. **Rooster painting,** from Toad Hall at—ABC Carpet & Home, see address above. **Black urn**—Pure Mädderlake (R), 478 Broadway, New York 10013; 212–941–7770. **Table,** Pascal—The Knoll Group (R,M) 105 Wooster St., New York; 212–343–4000. *Living room:* **Fireplace,** Surell® in color Silverado, by Formica Corp.—Stone Source, 215 Park Ave. So., Ste. 700, New York 10003–1603; 212–979–6400. **Curtains**—by Karen Lishawa, Wyckoff Interiors, 670 Wyckoff Ave., Wyckoff, NJ 07481; 201–891–9111. **Curtain fabric,** pattern bale in off-white—Clarence House Imports, Inc. (T), 211 E. 58 St., New York 10022; 212–366–6120. **Curtain hardware**—Jack Lenor Larsen (T), 41 E. 11 St., New York 10003–4685; 212–674–3993. **Sofa,** Baudia, by Paolo Piva, $4,733; **chairs,** Oriente; **Servomuto table,** both by Antonio Citterio—B & B Italia USA, Inc. (R,T), 150 E. 58 St., New York 10155; 800–872–1697. **Franck pitcher,** $39; **Franck tumbler,** by Iittala, $6.50—Hackman Tabletop Inc., PO Box 879, Mahopac, NY 10541; 914–628–1616. **Twig console table,** $475—Gene Reed, see address above. **Glass urn,** $500—Zona, see address above. Floor lamp, with globe, BB3–55FF, $394; UF4L8 floor lamp, $506; by Isamu Noguchi—Akari Associates (R,T), 32–37 Vernon Blvd., Long Island City, NY 11106; 718–721–2308. **Painting**—Brian Windsor Art and Antiques (R), 281 Lafayette St., New York 10012; 212–274–0411. **Paint,** SW-1095—Sherwin-Williams (M). **Metal tray,** $105; **wooden tray,** $200; from the Eclectica collection—seed inc. (T), 76 Greene St., New York 10012; 212–226–0976; Charivari (R), 1001 Madison Ave., New York 10021; 212–650–0078. **Kilim rug**—ABC Carpet & Home, see address above. **Wooden bowl,** $750—Pure Madderlake, see address above. **Andirons,** $150—c.i.t.e. Design (R), 100 Wooster St., New York 10012; 212–431–7272. **Candlesticks,** large, $45/ea.; small, $40/ea.—Takashimaya (R), 693 Fifth Ave., New York 10022; 212–350–0100. **Barcelona table,** by Mies van der Rohe, $2,095—The Knoll Group, see address above.

Pages 106 and 107: Architecture: Shope Reno Wharton, 18 W. Putnam Ave., Greenwich, CT 06830; 203–869–7250. **Cooktop**—Wolf Range Company (M), 19600 S. Alameda St., Compton, CA 90221; 800–366–WOLF. **Refrigerator**–Sub-Zero, Box 44130, Madison, WI 53744-4130; 800–222–7820. **Dishwasher**—Miele Appliances, 22D Worlds Fair Dr., Somerset, NJ 08873; 908–560–0899. **Grill; oven**—Thermador, 5119 District Blvd., Los Angeles, CA 90040; 213–562–1133.

Pages 108 and 109: Designer: Lou Ann Bauer, ASID, Bauer Interior Design, 239 Broderick St., San Francisco, CA 94117; 415–621–7262. *Interior architect and space planner:* Sarah K. Roane, AIA, PO Box 460225, San Francisco, CA 94146; 415–641–4043. *Contractor:* Richard Terrell, 818 Church St., San Francisco, CA 94114; 415–647–6609. *Appliances:* **Cooktop,** Wolf, #ASI-36-60B; **oven,** Dacor #CPS-130 (not shown); **refrigerator,** Sub-Zero, #550—Cherin's (R,T), 727 Valencia St., San Francisco, CA 94110; 415–864–2111. **Cabinets**—John Graybill, 50 Tiburon, #27, San Rafael, CA 94901; 415–457–0333. **Cabinet finishing**—Baumar, 253 Capp St., San Francisco, C A 94110; 415–431—6653. **Cabinet knobs,** Lamp-Sugastune #MRB-L SN—Hundley Hardware (R), 617 Bryant St., San Francisco, CA 94107; 415–777–5050. **Counters**—Corian Products (M), DuPont Co. PPO Dept, Wilmington, DE 19898; 800–4–CORIAN. **Dishwasher,** KUDA #22—KitchenAid (M), 701 Main St., St. Joseph, MI 49085; 800–422–1230. **Refrigerator,** #550—Sub-Zero Freezer Co. (M), PO Box 4130, 4717 Hammersley Rd., Madison, WI 53711; 800–222–7820. **Microwave,** Jem 32H—GE Appliances (M), Appliance Park, Louisville, KY 40225; 800–626–2000. **Range hood,** Slopeline—Ventahood (M), 7050 Valley View St., Buena Park, CA 90620; 800–331–2492. **Pendant lights,** Leucos Nelly—Bay Commerical Lighting, (R,T), 1140 Folsom, San Francisco, CA 94103; 415–552–4110. **Tiles,** Laguna Series—Ann Sacks (R,T), 2 Henry Adams, #125, San Francisco, CA 94103; 415–252–5889. **Blue bowl,** by Luna Garcia—Fillamento (R), 2185 Fillmore St., San Francisco, CA 94115; 415–931–2224. **Wicker chair**—Palecek (M), PO Box 225/Station A, Richmond, CA 94808; 510–236–7730. **Tango table,** 29½ dia., 29½ h., $495—Enos Metalworks; for stores: 415–822–1665.

Pages 110: Architect: Skip Boling, 11 W. 30 St., New York 10001; 212–268–4008. **Refrigerator; stove**—Sears Kenmore (M), 3333 Beverly Rd., Hoffman Estates, IL 60179; 312–875–2500. **Ceramic tiles,** Daffodil, discontinued—Country Floors, Inc. (R), 15 E. 16 St., New York 10003; 212–627–8300. **Ceramic bowls,** Fiestaware; **teapot,** $135; **bowl,** $58; **cup,** $28—Mood Indigo (R), 181 Prince St., New York 10012; 212–254–1176.

Page 111: **Television**—Panasonic (M), 1 Panasonic Way, Secaucus, NJ 07094; 201–348–9090. **Range**—Viking (M), PO Drawer 956, Greenwood, MI 38930-0956; 601–455–1200. **Refrigerator**—Traulsen & Co. (M), 114-02 15 Ave.,College Point, NY 11356; 718–463–9000. **Computer**—Apple Computer (M), 20525 Mariana Ave., Cupertino, CA 95014; 408–996–9244.

112 WINTER HARVEST *Pages 112 to 115:* **Yellowware bowl,** $145; **pie plate,** $165; **white plate,** $125—Pantry & Hearth (R), 121 E. 35 St., New York 10016; 212–532–0535. **Yellow plates with flowers,** $28/ea.—Le Fanion (R), 299 W. 4 St., New York 10014; 212–463–8760. **Napkins,** $18/ea.—Pierre Deux (R), 870 Madison Ave., New York 10021; 212–570–9343.

118 SOUP FOR SUPPER *Pages 118 and 119:* **Yellow Fiori bowl,** $25; **spoon by Scoff,** $110/5-pc. place setting—Chelsea Passage at Barneys New York (R), Madison Ave. & 61 St., New York 10022; 212–826–8900. **Earthenware tureen,** $45; **marmites,** $25/ea.—Solanée New York (R), 866 Lexington Ave., New York 10021; 212–439–6109. **Silver tablespoons**—S.J. Shrubsole (R), 104 E. 57 St., New York 10022; 212–753–8920. **Copper soup pot; soup ladle**—owner's collection. **Twig place mat,** $30—Chelsea Passage at Barneys New York, see address above. **Queen's Plain rim soup bowl and dinner plate**—Wedgwood China (M); 800–677–7860. **Spoon with horn handle,** $290/5-pc. place setting—Chelsea Passage at Barneys New York, see address above. **Rust napkin; ivory throw**—Nancy Koltes Linens (M), 900 Broadway, Ste. 201, New York 10003; 212–995–9050. **Rose plate,** Sceaux, $53; **rosebud soup tureen,** $140—Solanée, see address above. **Denim napkin,** $7—Zona (R), 97 Greene St., New York 10012; 212–925–6750. **Rose and white napkin,** Oiseaux, $14, by Le Jacquard Français for—Palais Royal (M), 1725 Broadway, Charlottesville, VA 22902; 804–979–8962.

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CORRECTION

In the December story "The Longest Christmas," the name of the nursery was listed incorrectly. The correct name and address is: Allen Haskell & Sons Nursery, 787 Shawmut Ave., New Bedford, MA 02746; 508–993–9047.



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After.

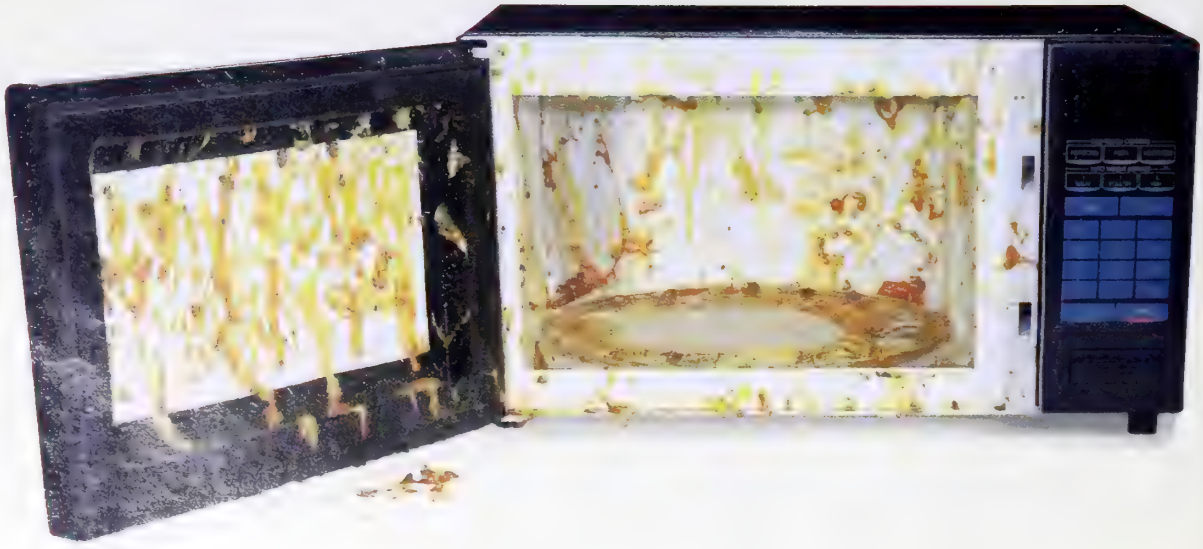
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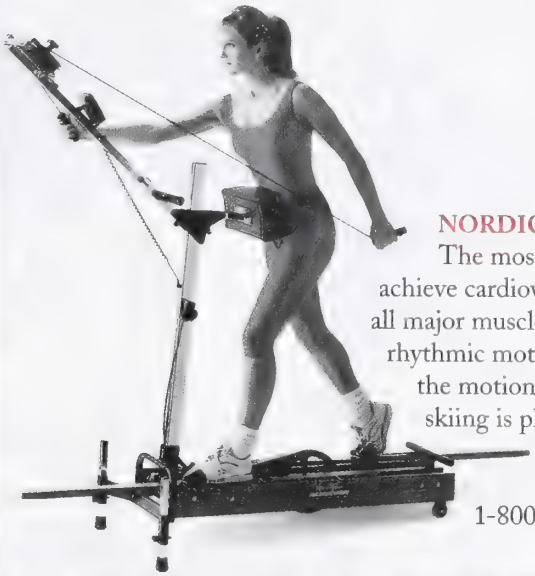
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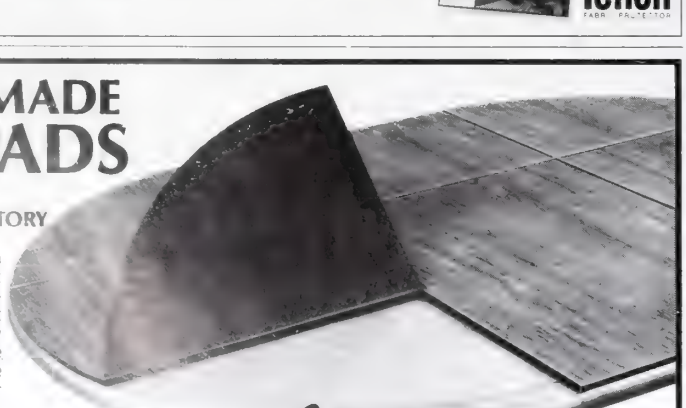
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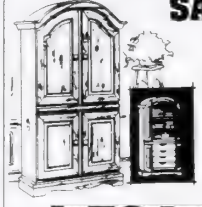
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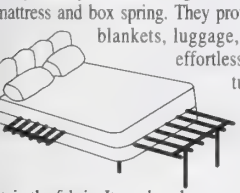
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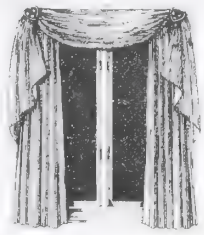
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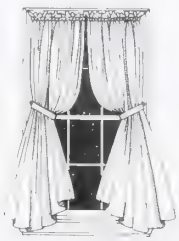
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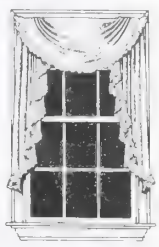
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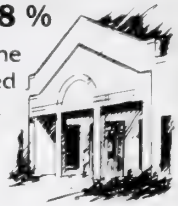
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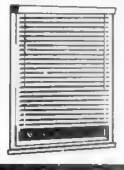
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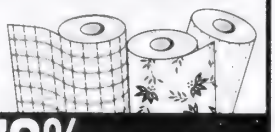
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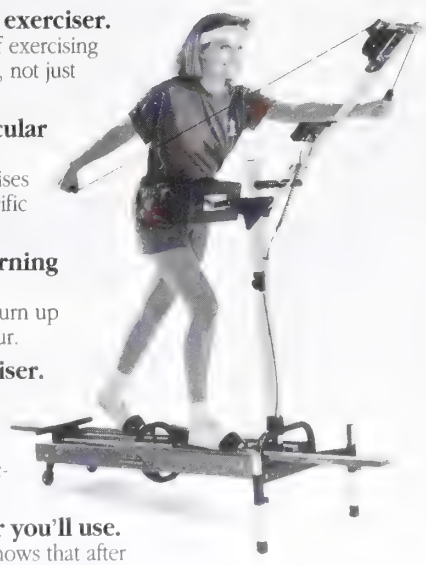
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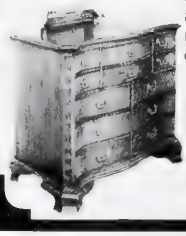
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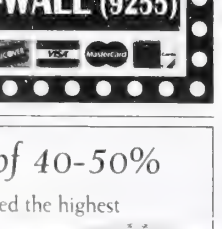
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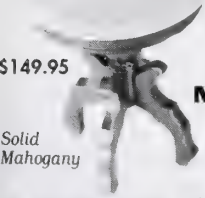
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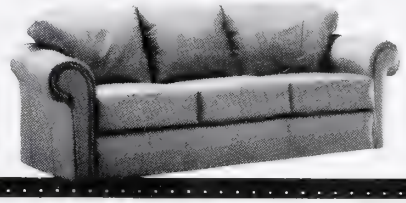


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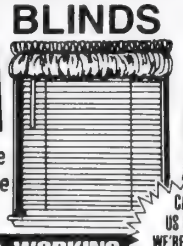
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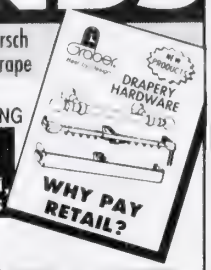
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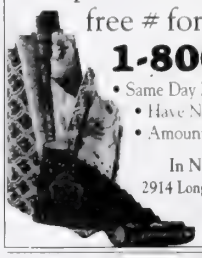
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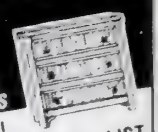
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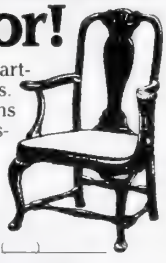
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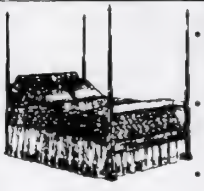
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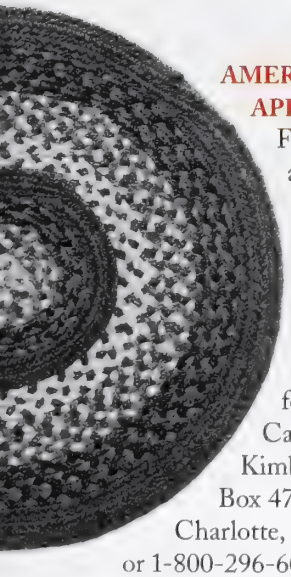
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Cymru am byth

BY DEE HARDIE

All winter, while I leaf through seed catalogs planning my spring garden, Tom is deep into travel brochures, plotting a trip for the following fall.

The trip is a treat we look forward to. The brisk weather of autumn suits us, and because there are not as many travelers that time of year there is always room at the inn. Last fall we went to Wales for the first time. We didn't go to trace family roots, as we have done in Scotland and Sweden. We went to Wales because it was there.

As a young movie fan, I was fascinated by *How Green Was My Valley,* a beautiful story about the coal miners of Wales. And how could anyone forget those two native sons, Richard Burton and Dylan Thomas? Then there is a closer tie, a river in Wales named Dee. But that was the extent of my connection.

Once there, we met people with great pride in their past. Although English is the official language, Welsh is heard almost everywhere. Even rural road signs are in the native language. *Mynydd,* we soon discovered, means mountain, and *llan* is church. Fortunately, the landscape was easier to understand.

Wales is a land of contrasts—high mountains, deep valleys, simple villages of white cottages and hydrangeas the color of red wine. A rugged coastline is punctuated by castles of noble grandeur. Disney need not apply: Wales has more than its share of turrets and hidden chambers. And in five days of driving we tried to see them all.

After crossing the Severn River from England, we started at Tintern Abbey, a Cistercian monastery—a twelfth-century ruin, yes, but still a house of incredible beauty. The vacant rooms are carpeted with the greenest of grass, the exterior walls stand tall, embroidered

Wales is a land of contrasts: high mountains, simple villages, a rugged coastline punctuated by castles of noble grandeur

with giant arched Gothic windows empty of glass. But as we stood back and looked through those ancient openings, nature gave us its own version of stained glass, for within the frames we saw breathtaking views of fall foliage on the slopes of nearby hills. Wordsworth wrote a poem about Tintern Abbey, Turner painted it, and I can see why.

That night we stayed in Cardiff, the capital, at the Angel Hotel. Decorated in Art Deco style in pinks and greens, it was like a set from a 1930s Noel Coward play. The next day we returned to a more earthy Wales by driving west to St. David's Cathedral and the Bishop's Palace. We then followed the coast northward with the Irish Sea on one side, and on the other, thousands of white sheep and black Angus cattle, fenced in by stone walls laced with ferns turning the color of tea.

One of our most unusual sleep-overs was above a pub in Harlech. From our bedroom we could see Snowdon, the highest peak in Wales. At dinner we sat by the bar eating cottage pie while watching the locals throw darts. A stranger turned to us and said, "Wasn't it a lovely day? The sun is just going out and now coming in is a sickle moon." The lyrical Welsh!

The next morning we walked down the hill to Harlech Castle, drove to Caernarfon where Charles was invested as Prince of Wales, then on to Conwy Castle and Beaumaris. We were becoming castled out. I was thrilled when we finally reached the Isle of Anglesey to spend our last night at Llwydiarth Fawr, a farm and bed-and-breakfast run by Mr. and Mrs. Richard Hughes and their seven children, Gareth, Gwen, David, Glyn, Tudor, Arwyn and Catrin. By the front door were blue pansies and worn Wellington boots. Just like home. Dinner that night was home-raised pheasant and bread made from their own barley and wheat.

Mrs. Hughes told me that every March first the Welsh wear leeks in their caps to commemorate their patron, Saint David. I'll celebrate too, but I'm going to put my leeks, briefly blanched and thinly sliced, in a salad with Maryland crab. Then at dinner I'm going to raise my glass and try to say *"Cymru Am Byth,"* which means "Wales Forever." ■

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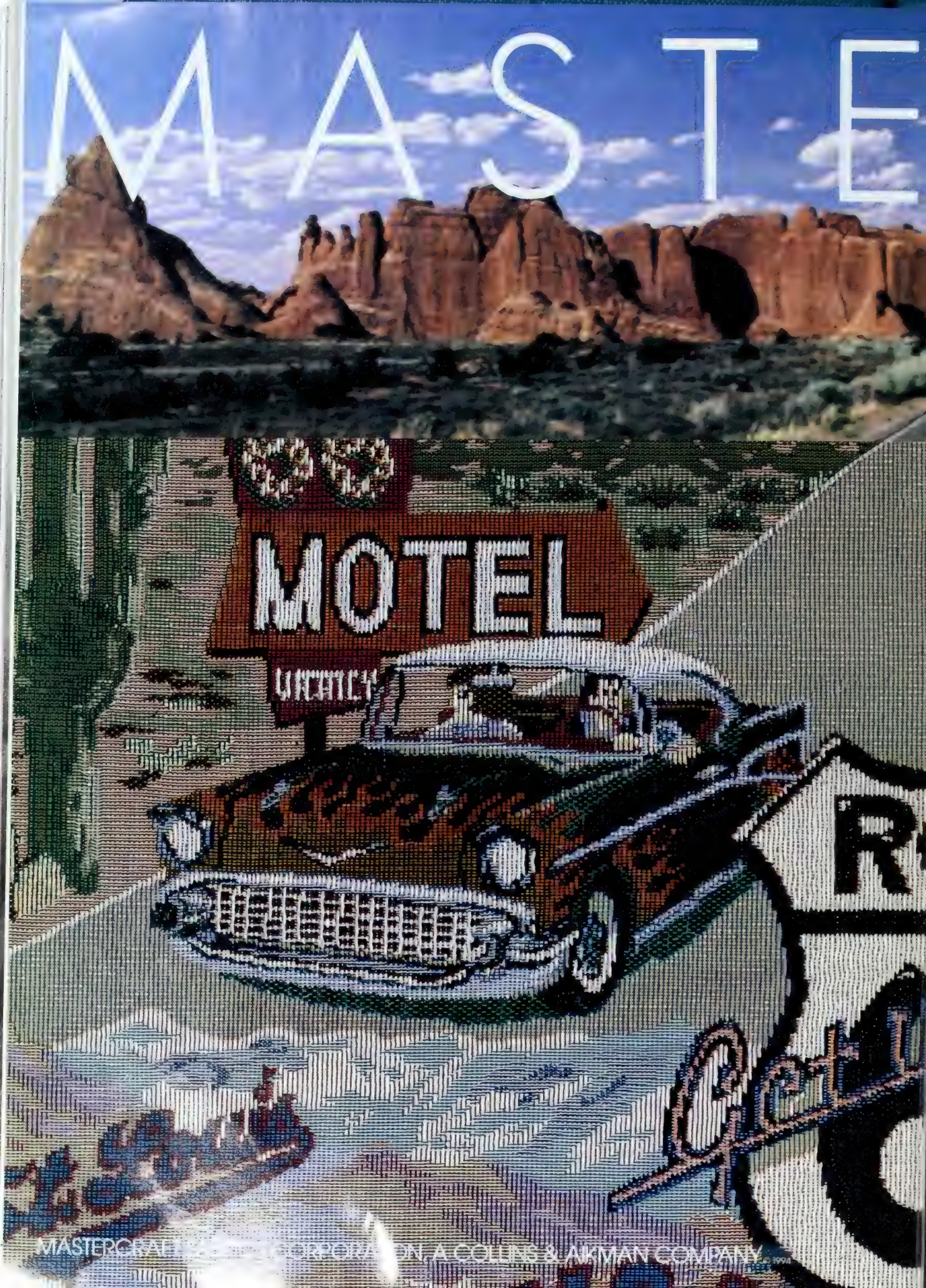
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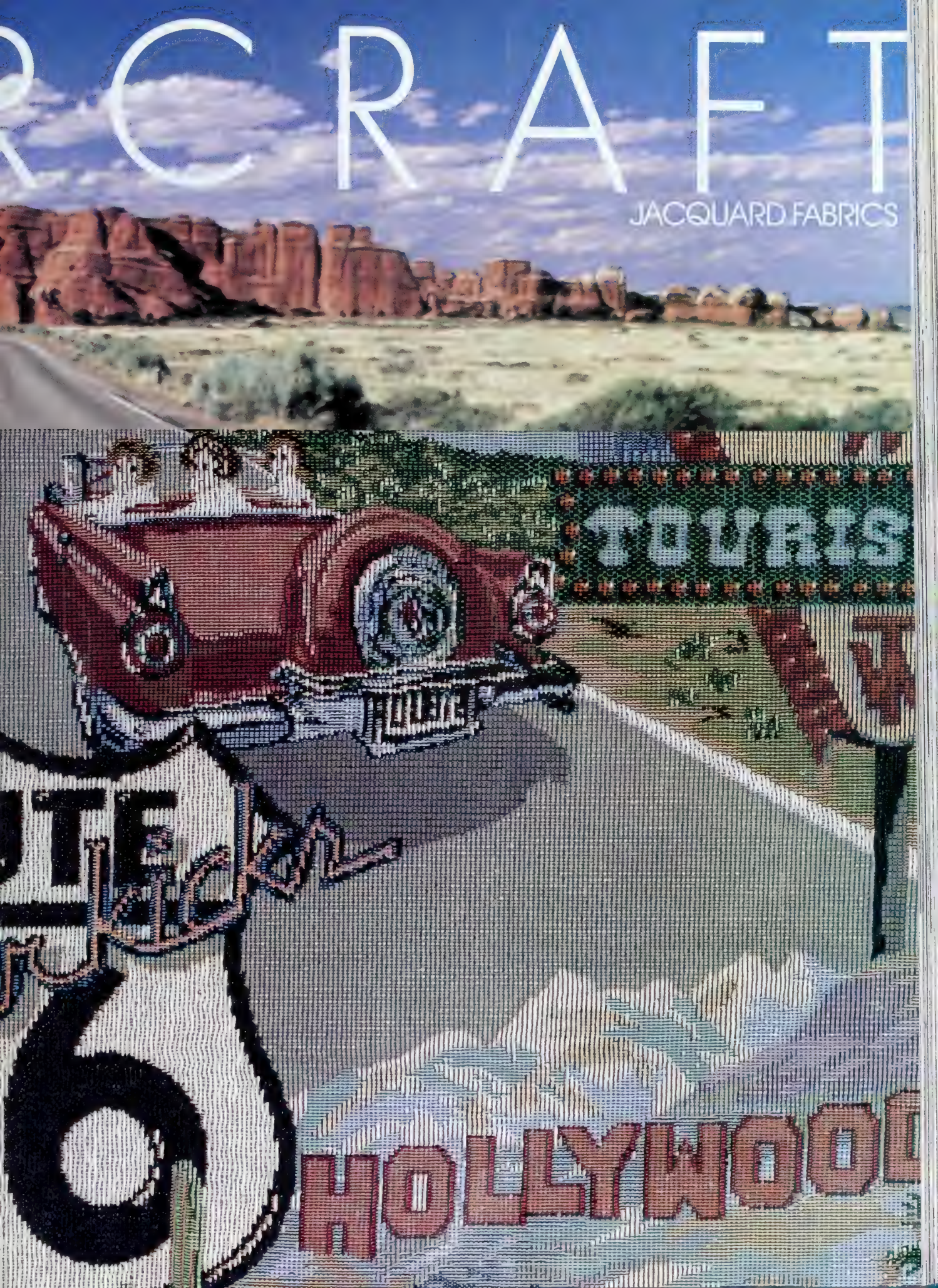
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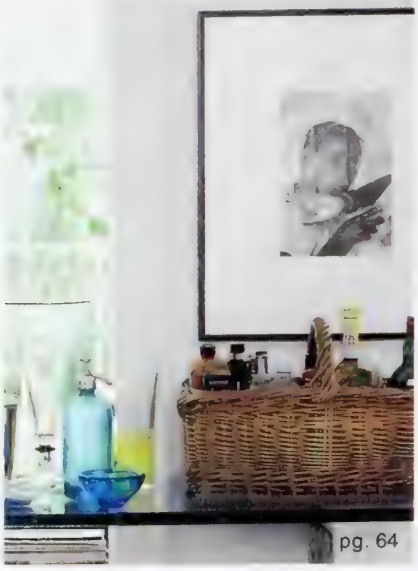

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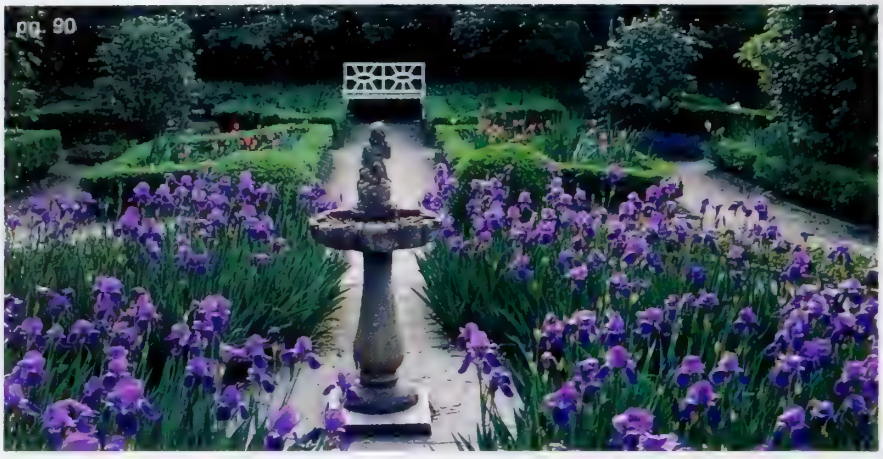

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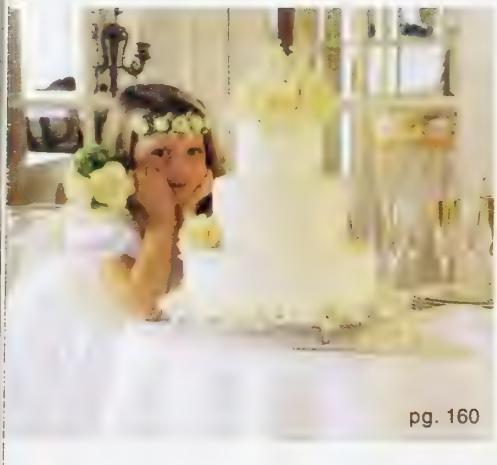

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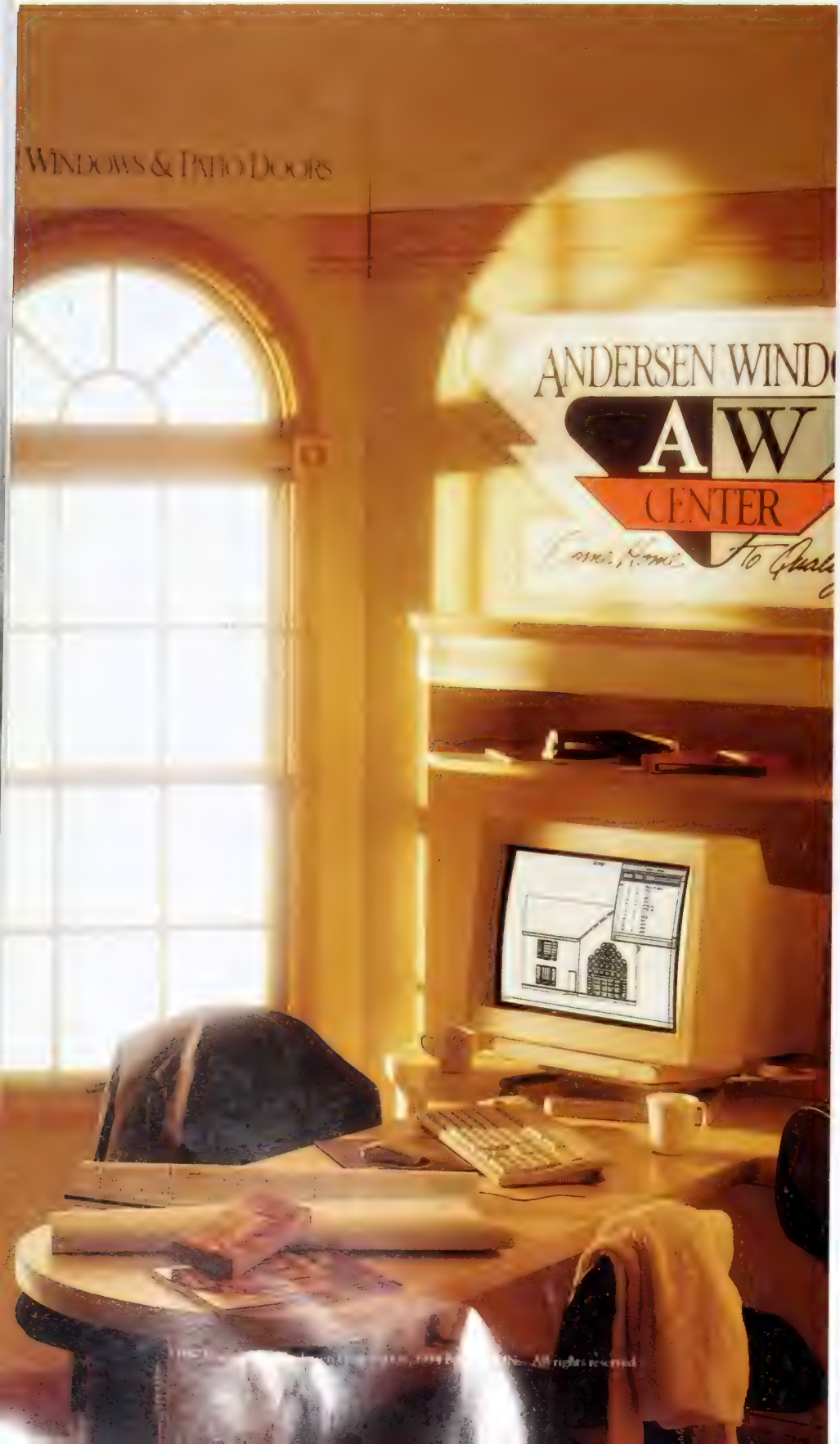
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Portrait of the artist's daughter

BY HELEN PARK BIGELOW

There is a huge uninhabited lot in the Berkeley hills, hidden from the street and from neighbors. It would be a dream site for someone who likes seclusion, dense trees and a dazzling view of the entire San Francisco Bay, but the boulder-strewn property is what Berkeley people call a slide area, where the clay soil expands when wet and can slump and bring down houses. No one will build here again, but this is where I grew up.

A steep private driveway zigzags up the hill through a neighbor's property. I climbed it recently on a sunny morning and halfway up I was out of breath, a huffing, puffing, middle-aged trespasser going back home. I live just an hour and a half away, but I have only climbed that driveway a few times—once to show my daughters, once to show my new husband, and once or twice to show a close friend. If the place was more accessible I might go more often, to sit in the sun or the quiet fog and visit the memories there.

One recent morning I had an hour to spare in Berkeley and this is where my impulse took me. Sun-warmed redwood trees filled the air with the pungent, dusty smell of my childhood. Even stronger childhood memories are triggered by another tangy smell which sprang to mind—linseed oil and turpentine. The first instant inside our front door I would always smell oil paint because my father, an artist, brought new work home from his studio when its surface was still glistening wet. He'd chug up the driveway in our old gray Ford convertible with the top down and a new painting sticking out. Carefully carrying the canvas up the steps by our terraced garden beds, he would ease through our wide front door and set it on the floor against a wall, asking anybody nearby what they thought of it.

My sister and I called our parents Deedie and David. He eventually became recognized as an important Bay Area figurative painter, but when we moved into that house on the hill in 1941 a few months before Pearl Harbor Day, our father, David Park, was just a broke thirty-year-old artist no one had ever heard of, with a wife and two girls in pigtails. I was eight, my sister nine.

Our big brown-shingle house was so steeped in what my >

ETERNITY



Calvin Klein

parfum

I went up to bed feeling curiously lonesome while down below grown-ups laughed, glasses clinked, someone played an arpeggio

parents called "character" that they didn't care how askew it had been made by the shifting ground beneath it. It was a Craftsman-style house built in 1929 by William Wilson Wurster, who later became dean at the School of Architecture of the University of California in Berkeley. I will never forget the first time we saw the place. Through overgrown shrubbery and the boughs of trees we saw glimpses of a simple two-story house with weathered shingles, big windows, a low peaked roof, and a huge porch on one side. It looked friendly and inviting, and not another building was in sight.

We reached the front door through a tunnel of greenery. When the four of us walked in, our footsteps echoed in the empty rooms. A grandfather clock stood in the corner of the living room, willed there forever by some previous tenant. We prowled around upstairs and downstairs, and when I overheard Deedie and David talking about where the piano would go, I ran to tell my sister we were going to move in. We would have separate bedrooms, *three* bathrooms, and a whole room just for doing our laundry.

Because the building was damaged, the rent was only $40 a month, which was a low figure even in those days. A few years later, with the damage worsening, the owner reduced the rent to $25, a story my parents gleefully told friends while showing off doors and windows that wouldn't close and inch-wide gaps at the front door that made keys pointless. It was more important to them that all our front windows had sweeping views framed by wild greenery. Who cared if we lived in the slide area and the rooms were drafty? "I'm a fresh-air fiend anyway," my mother would say.

We moved in, wound the grandfather clock, and hung paintings on the redwood walls. We scattered our Navajo rugs and filled the built-in bookcases. Deedie always kept a big arrangement of garden flowers like zinnias and marigolds on the grand piano, on a mat that hid the white rings made by leaking vases. My father made our living room chairs because we couldn't afford to buy any. With seats only a few inches off the floor, slanted backs and angular wooden arms, they were so modern and bold and jutting that they reminded me of some of the Picasso paintings in David's books.

* * *

I reached the top of the driveway and smelled the redwood-redolent air. Cement stairs led past the old terraced flower beds now sprawling with dry weeds. Ahead of me, broken slabs of concrete poked up through blackberry vines. Runaway growth covered the building site, making it appear too small to have held such a large house.

As I stood there in front of what used to be our home, my father filled my thoughts. He was a skinny man, not tall, with intense blue eyes. I never got enough of my father, but I never questioned his need to paint in every free moment. I grew up knowing that everyone felt the way I did—my sister, my mother, other relatives and friends. He would come home lined with fatigue, having been on his feet all day in his studio, but when he'd see one of us or when a friend arrived for dinner, the way his face lit up with happiness, the way he grinned and hugged, made the whole world a better place for all of us.

I remember sitting on the staircase in my pajamas looking down at the living room full of people on evenings when David played the piano with an old family friend named Ann. My mother and other friends would sit around listening. Ann and David liked to play a certain Mozart piece, a duet for four hands, and they sat side by side on the piano bench in fierce concentration. They played until one of them would hit a wrong key, and then they'd stop, groan, and start in again.

Finally, David and Ann would make it through the whole piece. At the last note, they would raise their hands off the keys with a flourish, their faces turned to each other, beaming and triumphant. Everyone clapped and exclaimed and so did I, but then when I went up to bed I would feel curiously lonesome, wrapped in a bittersweet glow.

I don't know why that moment of loneliness came whenever the music stopped. Maybe I was confused by the love that showed between Ann and David. But what I remember best is the air charged with music as I climbed the stairs alone while down below the grown-ups laughed, glasses clinked, someone played an arpeggio down the keyboard.

One day a few years later, my mother filled every vase with flowers and my father washed all the downstairs windows. There was to be a party, a special one that only Deedie and David knew about. That evening friends packed our living room. The atmosphere was thick with secrecy when finally down the stairs came my father with Ann on his arm looking like an Oriental princess in something long, something red and gold. She carried flowers and smiled at the crowd and at a man standing by the fireplace waiting for her. A gasp, then a delighted murmur rippled through the room as all of us realized what was happening. Ann was getting married, and David was giving her away.

The years we lived on our Berkeley hillside—from 1941 to 1951—are divided in my memory as During the War and After the War. Through the decade, Deedie's passion for the sun remained constant. Off the dining room was an enormous open veranda where she flopped down on a mattress, naked, whenever the weather cooperated and she had a day off from her job at the University of California Press.

During the war David was operating a crane at a defense plant on the graveyard shift, midnight to eight, and he was always asleep upstairs when I got home from school. My sister and I had to keep quiet so we wouldn't wake him. I knew the graveyard shift was part of the war effort, but I didn't like telling my friends that they couldn't come over to play or even call me on the phone. We had a wartime Victory garden to supply some of our own food, we sat at the dining table and mixed smelly yellow coloring into bricks of lard-white margarine because butter was rationed, and we stood huddled in fear at the big windows during air raid warnings, >

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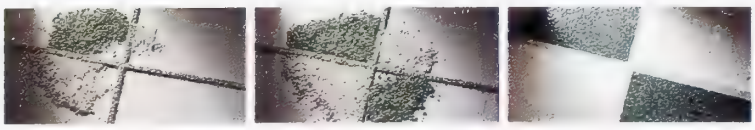
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Both my uncles were home on leave from the South Pacific and my Boston grandmother had come by train to see them

watching all the lights of the Bay Area go off for the blackout.

Each weekday of the war years, my father got off work at eight in the morning and drove to my mother's office building. She stood waiting for him on the sidewalk having taken the bus down from the hills, a thermos of coffee tucked under her arm. He would park near her building and for fifteen minutes before she had to go, they sat in the car talking. Then Deedie went to her office and David drove into the hills to our crooked, drafty house to sleep for a few hours.

David always left for his studio in San Francisco in the late afternoon before Deedie got home, and he taught evening classes until it was time to go to the defense plant at midnight. For the four years of the war, the only time my parents saw each other from Monday through Friday was that fifteen minutes sitting in the car drinking coffee from our old red thermos.

By the time I was in junior high school I was torn between my need to be just like everybody else and my pleasure in being with my parents and their friends, which made me very different. I had spent enough time at girlfriends' houses to discover that other people's mothers didn't lie naked in the sun, other kids didn't call their parents by their first names, other people's fathers didn't paint paintings or play Dixieland jazz at jam sessions in the living room.

I married young—at eighteen, to my high-school boyfriend. We drove away from Berkeley in a flurry of wedding presents and suitcases, crossing the country to live in Ithaca, New York, where my husband was an undergraduate at Cornell. A few months after I left home, my father telephoned with bad news. The night before, during a heavy rain, he and my mother had been jolted awake by a terrifying noise. In their nightclothes they hurried down to the living room and saw bricks spilled from the fireplace. The glass in our big windows had snapped and great jagged pieces hung from the frames with slivers shot all over the floor.

"What happened then?" I demanded, imagining the entire building slipping straight down the hill.

"Well, we decided there wasn't anything we could do," my father said. "We went back to bed and made plans for the morning."

"Where was my sister, what was she doing?" I was frantic to picture everything. My father laughed. She had slept through the whole thing; they woke her with the news early in the morning. After telephoning friends for help, my parents and my sister moved out.

They found an apartment; a salvage company came to take down the broken house. In time my parents bought a place of their own, another of Berkeley's brown-shingle classics on another steep hill, where they lived for five years until my father died of bone cancer in 1960 at the age of 49.

When I got married and moved away, none of us knew that our house would break up, and that nine years later my father would die and we would never sit around our dinner table again, just the four of us in a home of music and paintings and people glad to be together. Some time during the year we lost the house, my father painted that dining room table with three people seated at it. In his painting the chair where I always sat is empty; I know it stands for my leaving. This picture, *Table with Fruit,* belongs to collectors in Missouri, but it appeared at an exhibition of my father's work at the Whitney Museum of American Art in New York in 1988.

* * *

As I stood spellbound on my hillside, I noticed some pears on an old tree near the Victory garden and climbed across the blackberry vines and chunks of concrete to pick one. It wasn't ripe and I couldn't believe this was the very same tree, but we had had Bartlett pears growing right there in that spot. I bit into the fruit. It was dry, tasteless, hard. I didn't care. It was my pear, my tree, my hillside.

A car came into view and stopped below me on the driveway. When a man emerged and looked up at me, I waved, tossed the pear into the bushes, and hurried down the hill. "I used to live here," I explained, and learned that I was talking to an expert on my pile of rubble. In fact he owned it, having bought our building site along with his house. He had explored it carefully and even knew my parents' names. He wanted me to answer questions. Yes, the second fireplace was in a den. No, I wasn't home when the house broke up.

After he left, I walked slowly down the driveway. I didn't want my visit to end, so I called up my favorite family memory. It was during the war when I was about ten. Housing was so scarce that friends and relatives often lived with us for weeks at a time. Despite the somber war news and the graveyard shift, nights would come when our home was full of martini-drinking people in animated discussions about politics, paintings and books. Midway through the war, both my uncles, Dick and Teddy, were home on leave from the South Pacific at the same time. My Boston grandmother had come by train to see them, so we were a wonderfully big family.

One night, with many friends there, we all played what my parents called "The Game," a version of charades with costumes. I remember rummaging through the large coat closet in the front hall with my father and Dick and Teddy in a frenzied search for costume ideas and props. Wonder of wonders, I was on the team with all three men. I was also in one of those ecstatic stages of childhood when all the grown-ups are perfect and everything that happens is just exactly right. I must have been radiant with happiness, with my golden hero-uncles safe and *home*, with my grandmother all the way from Boston, for there in the closet my father was suddenly grinning at me. He nodded as if he knew every feeling I was having. As he nodded, he said, "Yup," and I thought I would burst with joy. That's all, just "Yup," just a moment in a closet to remember forever. ■

Helen Park Bigelow lives in Palo Alto, California, and has published personal essays in the San Francisco Chronicle *and the* San Francisco Examiner.


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Clean-lined and colorful, these contemporary designs can give a lift to any room

EDITOR SARAH McPECK



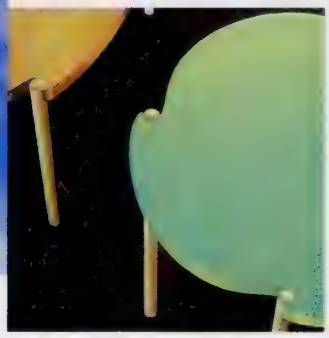
Hats off to Marta Baumiller. The designer's hanging straw lamp resembles a sombrero, $180. Call: 718–789–1172.

Andrée Putman's ashwood chairs and stool for Ecart are covered in woven cotton, from $1,025. From Pucci International: 212-633-0452.



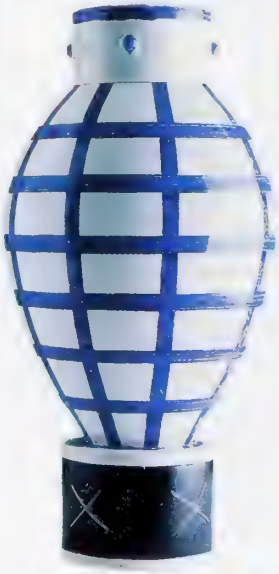


Emanuela Frattini's Topspin tables give the feeling of motion—in maple veneer with colors from pumpkin to saffron, $600. From Atelier International: 212-223-7449.





A vase by French artist Olivier Gagnère shows influences from Japan and Murano, $1,000. At Neotu: 212–343–1001.



RCA's architectural entertainment center houses a curved TV screen, six speakers and has room for a VCR, $4,995. Call: 800–336–1900.



Kaj Franck's vibrant glassware from the fifties has been reissued, $6.50 each. Call: 914-628-1616.

Garden-inspired everyday china from Bernardaud can be had for a reasonable $85 a five-piece setting. Call: 800–884–7775.



Intriguing three-legged table with cut-off top can appear to emerge from the wall, $800. From Ilan Dei: 310-392-8181.



Mix or match the beechwood chairs in the Uni collection, from $450. From Atelier International: 212–223–7449. For more details, see Reader Information


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Pieces fit for a queen—like this document lampshade and wooden base, $145—are now sold through the House of Windsor Collection catalog. Call: 800-433-3210.



Floral designer to *le tout Paris* Christian Tortu brings his nature-inspired bouquets to Takashimaya in New York. Call: 800-753-2038.



Mirror, mirror: Rectangular mirror can hang or stand ($325); wreath sconce ($375). From Carvers' Guild: 800-445-3464.

The Design Shop at the Cooper-Hewitt moves upscale, to the museum's Louis XVI-style music room. Call: 212-860-6878.





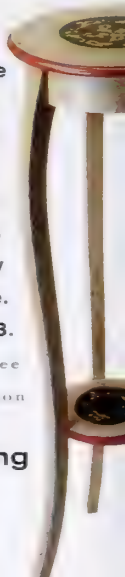
Scalamandré moves beyond fabrics, now offering Acanthus reproductions. Gothic chairs: $2,825, $2,725. Call: 212-980-3888.



Bedside companion: Regency-style table, $2,250, part of Trevor Potts's 36-piece collection. Call: 212-980-7830.



Waste not: Antique toiles cover elegant wastebaskets, $165 each. At Charlotte Moss: 212-772-3320.



Fill a niche with greenery. This hand-painted Italian plant stand, $229, is one of 13 tables and 2 stools in Domain's new Renaissance line. Call: 800-888-1388.

For more details, see Reader Information

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The brew news? Italian painter Sandro Chia's espresso cups, designed for Illycaffe; $75 for six cups and saucers plus two cans of their own blend. Call: 800-USA-ILLY.



At Atlanta's American Craft Council Fair, March 26 and 27, meet 200 artisans, tour a crafts-filled house designed by Norman Askins—and pick up a collapsible basket. Call: 404–892–4505.



French artist Zofia Rostad's Les Oliviers rug weaves a small scene straight from the olive groves of the south of France. Made of cotton velour, it measures 3′7″ by 5′7″, $148. From Toulemonde Bochart: 212–757–3858.



See Finnish artisan Timo Sarpaneva's sculptural glass at the American Craft Museum, March 17–June 18.



Treat yourself to Steuben glass: Massimo Vignelli's new Whirlwind series includes handblown tumblers, $245 for four, and carafe, $250. Call: 800-424-4240.



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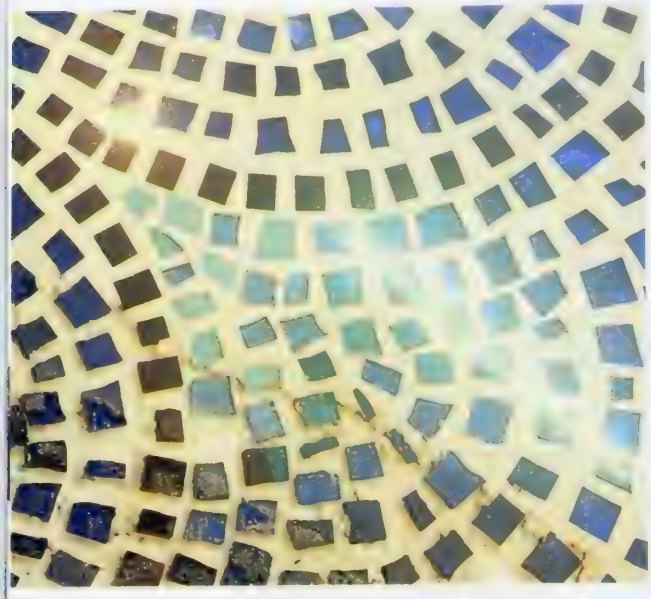
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What's hot in Italian tile? Combinations of glazed and unglazed, the color blue and a revival of Fornasetti designs





Blue—in infinite shades—is the color of choice this year. Bisazza's sea of glass shards, left, spans the spectrum from pale powder blue to good old navy.

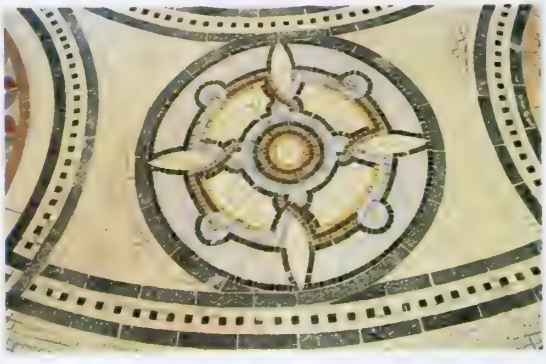


It's in the mix: Combining unglazed terra-cotta and white-glazed tiles adds texture to a quiltlike pattern by Cottomediterraneo.

Traditional designs continue to be popular. Francesco de Maio's hand-painted ceramic in flowering geometrics, left, goes indoors or out.



In Italy, rooms are tiled from floor to ceiling for a wallpaper effect. Here, Campeginese's ivy pattern in blue on white, and white on blue. Detail above, ivy with stripes.



A mosaic medallion makes a dramatic stepping-stone in an entry by Sicis.



Bardelli, known for its collaborations with architects to produce graphic tiles, has revived Piero Fornasetti's 1942 sun and moon medallions.



Embossed stoneware tiles by Cottoveneto make striking borders for floors and walls.

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Department of the Interior

The interior of the White House, that is. Kaki Hockersmith, the Clintons' decorator, must contend with historical rooms, her clients' needs and preferences, and nonstop media gadflies



BY STEPHEN DRUCKER

The time: Inauguration Day, 1993. The place: Washington, D.C.

William Jefferson Clinton has just taken the oath of office. Americans are gathering the courage to change.

An attractive young woman, a contemporary of the Clintons, fights her way through the crowds at the Capitol to the Mall, to an unmarked car waiting on a street corner as arranged in a predawn phone call that morning.

"I'm looking for the family van," she tells a man with that Secret Service look.

"We're expecting you, Ms. Hockersmith."

The van turns up Pennsylvania Avenue and races past tens of thousands of people who are standing behind police barricades sitting in trees, hanging from lampposts, awaiting the joyous first motorcade of the new presidency. Soon the van arrives at the White House. Kaki Hockersmith (above, with Mrs. Clinton) goes to work.

An invitation came from Sister Parish and Betty Sherrill and other members of the exclusive club that has guided the first families

She has all of an afternoon to prepare the Oval Office and rearrange the family quarters, and she does it with military precision. Toward 6 P.M. she is called to the front door; the Clintons are coming.

"Welcome to your new home, Mr. President," is how you greet a new chief executive. Then the President hugs the decorator.

So began the first 1,000 days of Kaki Hockersmith.

What George Stephanopoulos was to the symbolism of the White House, Kaki (born Katherine) Hockersmith has been to the building itself, and like him she has sometimes found her head in a whirl from the spin she creates. In an era when no presidential choice is too small to be examined for deeper meaning—he likes red!—sometimes the trail leads back to his decorator.

Had Hockersmith come from New York and a well-known decorating firm, everybody would have known what to think of her. But here was a tastemaker from Little Rock with two unusual names, and while she felt honor-bound to keep a low profile, everyone else discovered it was easy to get a laugh by saying, "Kaki Who?"

Here's who.

She arrived for tea with a House Beautiful reporter at The Plaza hotel in Manhattan wearing a black suit and a white-on-black dotted silk scarf. Gold squares on each ear, with big jewel-colored stones, lighted her face, and on her lapel was a gold pin by Lagerfeld in the shape of a Louis XV chair. Her chin-length haircut was simple and >

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Amateur decorators can take comfort in knowing that renovation is as unpredictable at the White House as it is anywhere

strong. She spoke in melodic southern cadences, but her silences spoke too: She is not one to gush "Fabulous!" and "Don't you adore it?" but rather someone who takes a deep breath, thinks about what she wants to say and expresses herself in complete thoughts.

"Everybody wants to label me," she says, reading the mind of her latest interviewer. "Decorating the White House, in many ways, is no different from working for any other client. You consider the clients' needs. You consider the clients' preferences. And you consider the use of the rooms. If you satisfy all these criteria you have succeeded."

The difference, of course, is that Hockersmith's success is judged not only by her clients and her peers, but by every political commentator in the nation.

Hockersmith says, "Of about twenty areas that I worked on, two are in nineteenth-century style, and much of the criticism has centered on them. People ask, 'If the Clintons are so in tune with Everyman, why are they living in Victorian rooms? Why are they living in a museum?'"

She pauses, then adds, "You see, they *are* living in a museum."

Children often dream of growing up to be president, but nobody thinks much about growing up to be the president's decorator. Kaki Hockersmith was brought up in Little Rock, where she was born 45 years ago. She began her career as a designer at Dillard's, a chain of fashionable department stores based there. She opened Kaki Hockersmith Interiors in 1980 and came to be well known locally through her decorating projects and showhouse rooms. In 1990 the Clintons asked her to remodel and redecorate the family quarters at the Arkansas Governor's Mansion, a 1948 structure that she gave an English country flavor.

It was Hockersmith who designed and supervised the Election Night decorations in Little Rock, where victory was declared, and the following week she received a phone call from an aide at the Governor's Mansion. That eve was told, "Hillary would like you to help with the living quarters." Hockersmith went out to dinner with her husband that night, saying only that she didn't feel like cooking. She sat through almost the entire evening helping her husband sort out his day's problems before mentioning that, by the way, she was the new White House decorator and that their lives would never be the same again.

"I am a very patient person," says Hockersmith.

Her first tour of the White House with Hillary Clinton included a meeting with Barbara Bush. Hockersmith doesn't remember saying much. "It was not the time to comment on the wallpaper."

She has worked on the White House virtually every day since then, trying to balance her quasi-curatorial responsibility with the Clintons' very human desire for a more comfortable, more personal environment, and with some harsh realities: "The White House is a cold house. It doesn't really feel like a house because of the wide, long center hallways."

At the decorator's disposal was a 100,000-square-foot warehouse in Riverdale, Maryland, which contains nearly 40,000 square feet of museum-quality art and antiques. But, says Hockersmith, "As fairytalelike as this project sounds, there are tremendous limitations on budget. If the yellow paint in the West Sitting Hall is in good condition, you work with it, whether you like yellow or not."

Of course, her own taste had to be satisfied as well. Hockersmith is not one to philosophize about decorating; rather she talks about what works and what doesn't and what gives people pleasure and makes them comfortable. She prefers pastels and rich, complex colors over primaries, and she likes neutrals with accents of black. She is partial to formal French furniture as well as Neoclassical and Empire pieces, but with contemporary works of art on paper and "a little organized clutter." It's all in the mix.

"No matter what style I work in," she says, "I try to bring a realness to it, a sense that somebody really lives there."

Her southern sensibility is a part of the chemistry. "Southern taste is often misjudged as unsophisticated," Hockersmith says. "But there is a lot of good design between New York and California."

The difference in southern houses, she says, "is the emphasis on entertaining, on the fine-tuning of entertaining. When a decorator works on a southern house, the dining room and the kitchen come first. Then perhaps the family room, even more than the living room. A dinner party for thirty to fifty people served buffet style is quite typical."

Amateur decorators can take comfort in knowing that renovation is as unpredictable a process at the White House as it is anywhere. Everything takes longer than hoped; there are surprises even at 1600 Pennsylvania Avenue.

"I have learned to live on the edge," says Hockersmith, "which is not always easy, because I am a control person." It should be said that a control person from Little Rock is a considerably gentler soul than a control person from Manhattan.

Although the White House is essentially done, the job of making a family comfortable is never quite finished for a decorator. Moreover Hockersmith was recently appointed to the Committee for the Preservation of the White House. And for every colleague who radiates a little professional jealousy, and many do, a new invitation comes from the highest level of the profession: lunch with Sister Parish and Albert Hadley, lunch with Betty Sherrill and other members of the exclusive club that has guided the taste of the first families.

The question remains, how do you tell the President and the First Lady that in matters of taste, perhaps they don't want what they think they want?

Hockersmith does not hesitate: "I think the Clintons admire people who tell them what they need to know." ■

Stephen Drucker is a writer who lives in Bridgehampton, N.Y.



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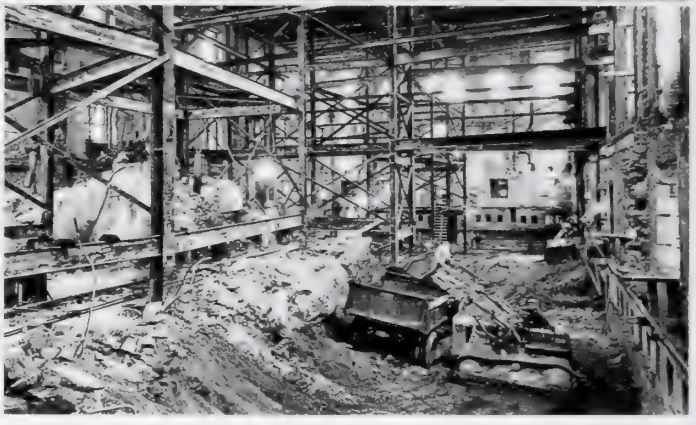
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Two centuries of changing taste

James Buchanan sent James Monroe's Paris furniture to auction and a century later Mrs. Kennedy and Mrs. Nixon brought it back to the Blue Room piece by piece: one of many episodes in the annals of White House style







BY CLAIRE WHITCOMB

"Ken, look at this," John F. Kennedy called to John Kenneth Galbraith, the economist. It was the President's first day in the White House and he dropped to the floor to inspect a chest of drawers. Kennedy, who had a passing knowledge of antiques, looked up and gave his verdict: "It's not authentic. It's not even a good reproduction."

In 1961 the same was true of 75 percent of the furnishings in the White House, many of which were bought at B. Altman, the New York department store, after the Truman renovation. Ever practical, Harry Truman was willing to totally make over the structure of the White House, especially when he saw a chandelier in one of the state rooms sway as a result of footsteps in the family quarters above. But spending good money on antiques was more than he could rationalize.

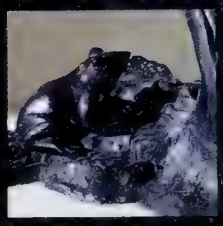
What's a president to do? How to decorate in a manner that's politically, personally and practically correct? The safe answer is to do as the Clintons are doing and draw on historical precedent. Fortunately history offers a grab bag of tastes, so there is something to suit almost any new first family's revivalist inclinations.

The man who put his clear imprint on the White House—but never lived to see it occupied—was George Washington. Although he was partial to a palace, he was quite pleased when a design competition produced a drawing by James Hoban >

White House [illegible]: James Garfield's Green Room was Victorian, to Chester A. Arthur's dismay. Painted by Louis [illegible] in 1882, the Red Room was iridescent. Bulldozers preceded the Truman renovation.



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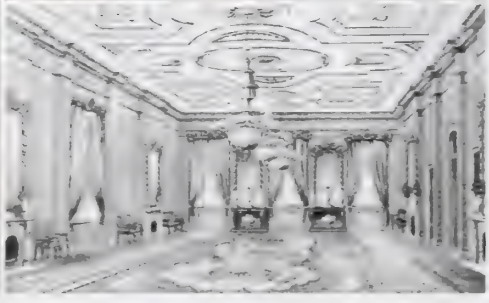
LaBarge

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Mary Todd Lincoln purchased the carved rosewood bed in the Lincoln bedroom; her husband hated it, calling its purchase a "flub dub" at a time when soldiers needed blankets







for a three-story stone house. Thomas Jefferson had lobbied for something Roman, something classical, something at least not as British as Hoban's country-style house modeled on Leinster House in Dublin. But Washington liked the gentlemanly associations of the sort of design he surely was familiar with from his architectural books. His one lasting change: He insisted the house's architectural ornamentation be increased; today, decorated with roses and leaves, griffins and classical chains, the White House is "unrivaled in the United States for the quality of its carving," according to historian William Seale, author of *The White House: The History of an American Idea* and the two-volume *The President's House.*

John Adams had the honor of being the first president to live in the White House. The plaster was barely dry when he moved in, even though many of the 39 fireplaces had been lit day and night. The gaping, unfinished East Room was used by Abigail to hang her wash because the laundry was not completed. Since his term was nearly over when the house was finished, Adams didn't have a chance to leave his mark. His successors tried, but the particulars of their taste—the furnishings as well as the records—went up in smoke when the British burned Washington in the War of 1812. Gone were the dumbwaiters Thomas Jefferson used so he could entertain intimately without servants. Gone were the silks and satins of Dolley Madison's redecorating. She did manage to rescue a lavish set of crimson velvet curtains, along with Gilbert Stuart's portrait of George Washington, but she was never able to rehang them. By the time the White House was rebuilt —President Madison specified it was to be reconstructed exactly as before—the Monroes were in office.

Thus it fell to a decidedly worldly president and first lady to shape the White House anew. James Monroe had served as minister to France and he and his wife, Elizabeth, were steeped in Parisian culture. To furnish the eerily empty White House, Monroe dispatched orders to his agents in Paris requesting they buy mahogany furniture. Unbeknownst to him, gilded furniture had become the vogue, so the agents took it upon themselves to buy a suitably gilded 38-piece Empire-style suite from renowned cabinetmaker Pierre-Antoine Bellangé. Justifying its purchase along with clocks, flower arrangements under glass, and other French accessories, a Monroe supporter told Congress that some items would last for "twenty years or more." As William Seale points out, "Many are in the White House today." And many have taken a circuitous route home. The Bellangé suite was sent to auction by President Buchanan in 1860, but through diligent first ladies—Jacqueline Kennedy and Pat Nixon chief among them—nearly all the pieces now reside in the Blue Room once again.

Few of Monroe's successors had the same opportunity to decorate the White House top to bottom. The 19th-century presidents contented themselves with tinkering, with bringing in tufted furniture, hanging flocked wallpaper, and catering to fashion rather than history. Mary Todd Lincoln purchased the grand carved rosewood bed and *(Continued on page 58)*

Clockwise from top left: John Kennedy, Jr., liked to play under his father's desk, which had a secret door. Today, the walls of the Red Room are covered in a silk chosen by the Nixons. In 1861 the East Room still reflected Andrew Jackson's taste.

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Continued from page 52

Under Teddy Roosevelt, architect Charles McKim made over the White House in what historian William Seale calls "perfect tea for two, Edith Wharton style"

center table that now reside in what is called the Lincoln Bedroom. (Lincoln hated the bed and probably never slept in it; he decried its purchase as a "flub dub" in a time when soldiers needed blankets.)

With Ulysses S. Grant, the Gilded Age arrived at the White House when the East Room was redone in "steamboat palace" style just in time for his daughter Nellie's wedding. Chester A. Arthur, an urbane New Yorker, brought in Louis Comfort Tiffany, fresh from his success in decorating the New York Armory, to paint and stencil nearly every available surface with intricate patterns and elaborate colors. Tiffany even installed one of his now-legendary stained-glass screens in the entry. Some twenty years later in the Theodore Roosevelt administration, it was considered gloomy and sent to auction.

Exuberant Teddy Roosevelt and his wife, Edith, loved the White House, changing its name formally from "Executive Mansion." But the White House presented quite a problem. In 1902 the house, once described by Jefferson as "big enough for two emperors, one pope, and the grand lama," was smaller than many American mansions, and far less grand. "The entertaining area had no bathrooms, there were no coatrooms. Wooden boxes were set up in the entrance hall for galoshes and things," recounts William Seale. Something drastic needed to be done—and the man to do it was Charles McKim of the esteemed architectural firm McKim, Mead & White.

McKim called for a complete remodeling, and roamed the house with a notebook assessing the needs of the executive branch. By all accounts his remodeling was brilliant. McKim did not subscribe to rooms that were a "cholera morbus of drapery and furniture," as a *New York Times* reporter described the White House in Buchanan's day. He made over the White House in what Seale calls "perfect tea for two, Edith Wharton style"—drawing rooms with cream-colored Sheraton-style furniture upholstered in flowered chintz, a cane sofa plumped with down cushions, and silks and velvets covering the walls.

McKim was interested in Beaux-Arts elegance, as were most tastemakers of the time. In April 1903, *Architectural Record* approved of the Roosevelt remodeling, saying that a house "carried out in strict Colonial would be but a monotonous and insipid mansion." But after World War I, when the country faced tidal waves of immigration, a new interest in things American arose. First Lady Grace Coolidge attended the opening of the American Wing at the Metropolitan Museum of Art in 1924, and the ringleaders behind it persuaded her to take on the Americanization of the White House. Mrs. Coolidge didn't get very far—one of the Metropolitan Museum men crossed Calvin Coolidge by calling the living quarters "horrid and frightful" in the newspapers—but she did order new Colonial-style furniture for two small upstairs bedrooms from a firm in Grand Rapids. And she did fill the Green Room with proper antiques.

Her mission was taken up with great gusto by First Lady Lou Henry Hoover. She set about cataloging what historic items there were in and around the White House, and she established a shrine to Monroe with a second-floor room filled with those of his possessions she could find or copy.

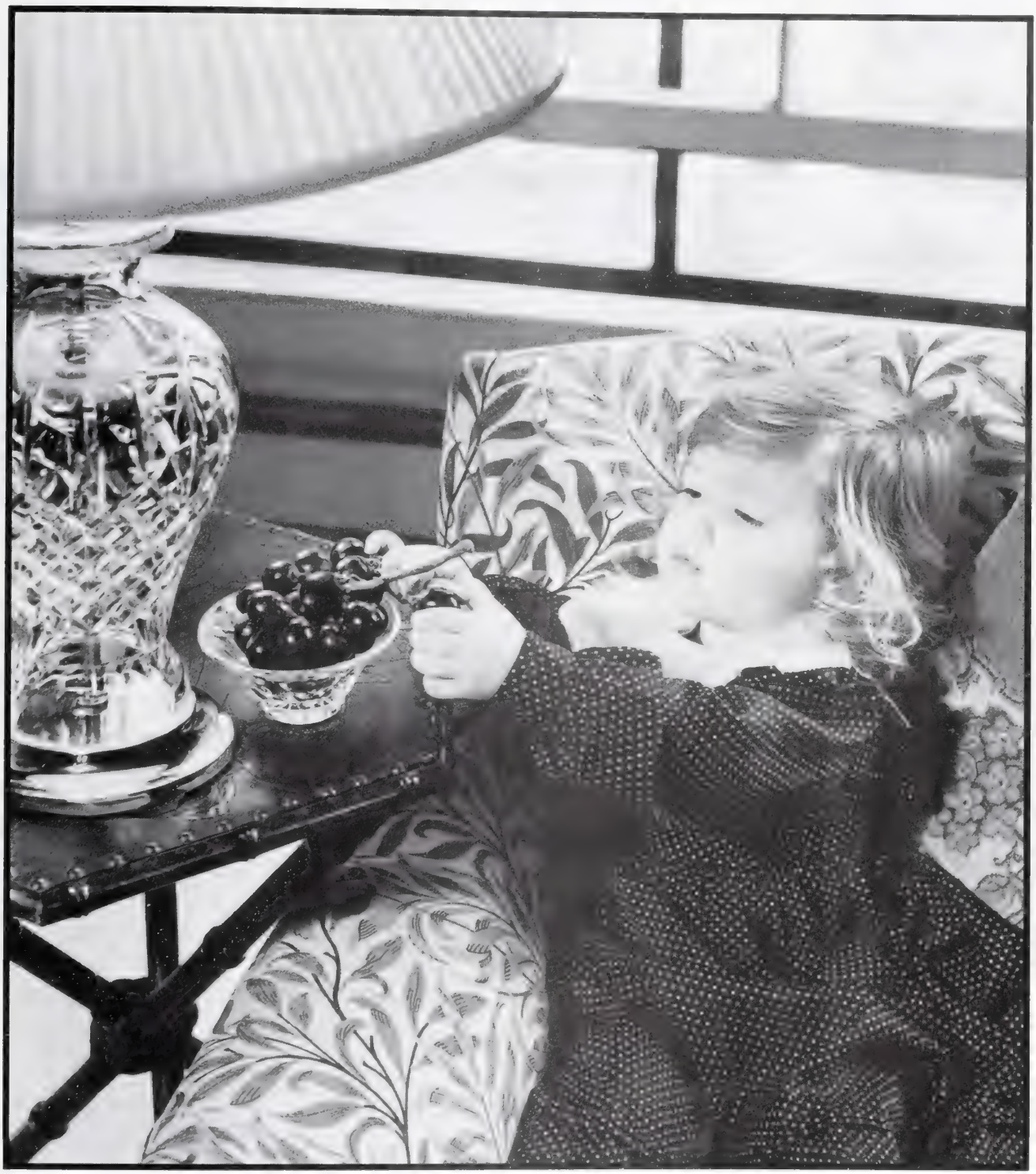
F.D.R. had an architect set up shop on the premises and met with him almost daily. His plans were to redo the library, fix the chimney in the Diplomatic Reception Room so real fireside chats could be held, expand the office space in the East and West wings. His housekeeper, the formidable Mrs. Henrietta Nesbitt, altered at least one decorative scheme. Mrs. Nesbitt, supported by the First Lady, had the State Room curtains cut off ten inches so vacuum cleaners could be run underneath them.

By the Truman administration, the White House was badly in need of steel beams and a major shoring up, so the first family moved to Blair House while bulldozers did their work inside the house. "It was a very second-rate job," complains Clement Conger, who was curator for sixteen years during the Nixon and Reagan administrations. "They took out all the beautiful woodwork and replaced it with woodwork that could be made in any mill shop. The plaster ornaments on the ceilings were those you could buy in any shop."

Though the public loved the house with what Seale called "all those funny air-conditioning colors," it fell to Jacqueline Kennedy to take up the torch of historicism. "Mrs. Kennedy made the nation aware that the time had come to stop treating the White House like a stepchild," says Conger. In truth, Jacqueline Kennedy's taste was more French than American, as reflected by her choice of decorators, Parisian Stefan Boudin. He covered the walls with silks, as had Charles McKim, even though wallpaper was de rigueur for early-19th-century American rooms. But there were attempts at historical accuracy. Paper for the Diplomatic Reception Room was steamed off the walls of a venerable house in Maryland which was about to be torn down to make way for a freeway. Antiques with a White House provenance were solicited from collectors and then, recalls James Ketchum, curator for most of the 1960s, "we'd say our morning and evening prayers that a loan would be turned into a gift."

Although the Kennedy administration didn't come up with anything near what William Seale calls "the Citizen Kane lode of furnishings" acquired during the Nixon administration, the concept of the White House as a living history museum became institutionalized. Jacqueline Kennedy helped found the White House Historical Association, part guardian angel, part fund-raiser for the house. And she *(Continued on page 168)*

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Inside Washington

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What's new and noteworthy (CLOCKWISE FROM TOP): the recently completed Washington National Cathedral; the Building Museum, housed in the Old Pension Building; the Great Hall of the Library of Congress, now being restored; charming Georgetown streets; tracing names at the Vietnam Veterans Memorial; a fountain at Dumbarton Oaks.









BY BARBARA GAMAREKIAN

Washington thrives on new personalities to dissect, new programs to debate and, after a shift in political power, a new cast of characters to add excitement to its celebrity-studded parties. It is 1600 Pennsylvania Avenue that sets the tone in this town, and after 12 years of Republican rule the arrival of the Clintons has energized the capital.

Pierre Charles L'Enfant's grand plan for the capital, presented to George Washington in 1791, evokes a European city with its broad boulevards, grassy circles and tree-shaded squares. Over the years urban planners and citizen groups have jealously guarded the low-l[illegible] skyline, pierced only by the Washington M[illegible] and [illegible]me of the Capitol.

L'Enfant's r[illegible]oule[illegible] as may be confusing at first for visitors accustomed to streets laid out on a grid, but with a map (buy one from a newsstand), you soon get the hang of it. Since parking is tight, walking—rather than driving—makes sense. Rely on the user-friendly Metro to get around; its barrel-vaulted, coffered stations are in themselves worth a visit.

Where to first? There is, of course, the greensward of the Mall with its museums and monuments such as the Vietnam Veterans Memorial. And Capitol Hill with the colonnaded, frescoed halls of Congress, the Supreme Court and Library of Congress—all magnificent architectural spaces. One way to get a quick overview is to hop on the Tourmobile (202–554–7950), which stops at eighteen historic sites.

ARCHITECTURE: The city's core—stretching from Capitol Hill to the Lincoln Memorial—is a parkland of classical revival buildings, ornate fountains and outdoor sculptures. >

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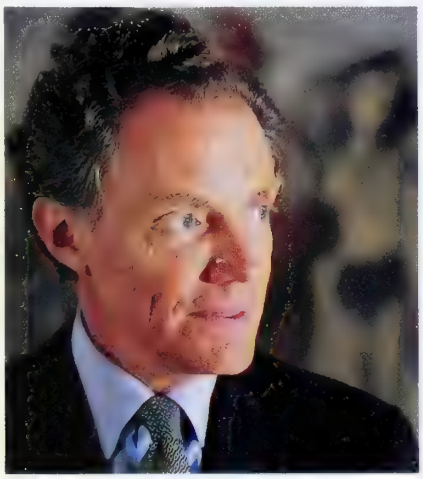
To learn about the architecture of the city pick up *Washington on Foot* ($6.95) or stop by the National Building Museum, housed in the monumental Old Pension Building. The museum has a soaring central atrium ringed by eight Corinthian columns that rise 75 feet toward the 159-foot roof peak. A permanent exhibition traces the building of Washington from 1791 through the recent redevelopment of Pennsylvania Avenue (401 F St. NW; 202–272–2448).

And the city continues to build and rebuild. Eighty-three years in the making, the Washington National Cathedral, located at Massachusetts and Wisconsin avenues, was completed three years ago—a Gothic triumph. Tours take you up a front tower where the city stretches before you (202–537–6207). The spectacular Great Hall in the Jefferson Building of the Library of Congress is undergoing restoration, but you can glimpse the Great Hall, as well as view the domed Main Reading Room, on the daily tours that begin in the Madison Building (101 Independence Ave. SE; 202–707–5458). The American Institute of Architects' Octagon house museum, designed in 1798 by William Thornton, was home to President James and Dolley Madison during the War of 1812. You can take a hard-hat tour while a $4 million restoration is in progress (1799 New York Ave. NW; 202–638–3221).

MUSEUMS: The masterworks at the National Gallery of Art, a classical marble palace designed by John Russell Pope, should top your list. Next door, I.M. Pei's trapezoidal East Building is a showcase for contemporary art (Constitution Ave. between Fourth and Seventh Sts.; 202–737–4215).

You could easily spend a week or more roaming through the Smithsonian Institution's fourteen Washington museums—from the Air & Space Museum to the National Portrait Gallery. The Freer and Sackler galleries have impressive collections of Asian art. A special treat: Whistler's fabled Peacock Room in the Freer (12th St. and Jefferson Drive; 202–357–1924). The Renwick Gallery of the National Museum of American Art, an elaborate Second Empire building designed by James Renwick in 1859, is devoted to American crafts and design. Don't miss its raspberry-colored Grand Salon on the second level (Pennsylvania Ave. and 17th St.; 202–357–2531).

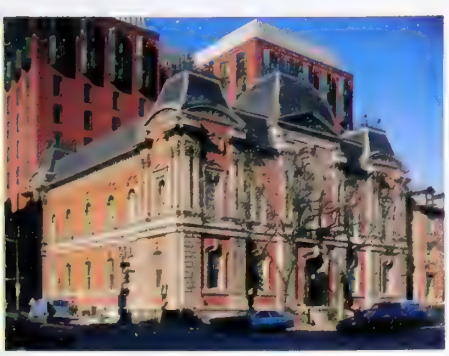
The most talked-about museum today is the new Holocaust Memorial Museum. The austere and powerful building by architect James Ingo Freed provides a riveting setting for an anguished history (100 Raoul Wallenberg Place; 202–488–0400). There are many other outstanding museums. One is the Corcoran Gallery of Art—19th-century American works in a glorious Beaux-Arts building. Check out the just-restored white-and-gold Salon Doré, once part of the Hôtel de >



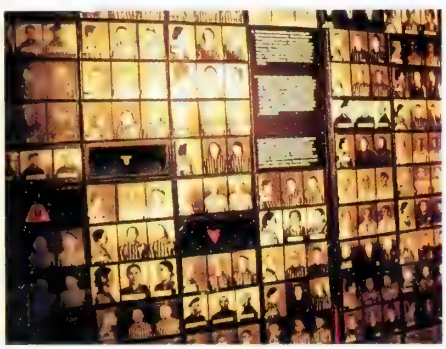




CLOCKWISE FROM TOP LEFT: J. Carter Brown has say over the design of buildings on federal land; Marilyn Melkonian turned a dilapidated housing project into Paradise at Parkside; Union Station, where some arrive by train, others shop; Holocaust Memorial Museum exhibit; Grand Salon in the Renwick Gallery of the National Museum of American Art; museum exterior.







Clermont in Paris (17th St. and New York Ave. NW; 202–638–1439). The 1818 Decatur House, designed by Benjamin Henry Latrobe and home to Henry Clay and later Martin Van Buren, is now a house museum with rooms furnished in Federal and Victorian styles (748 Jackson Place NW; 202–673–4030). If you love Turkish carpets and tapestries, make time for the Textile Museum in a recently refurbished town house (2320 S St. NW; 202–667–0441). When the National Museum of Women in the Arts opened six years ago, many feared that it would "ghettoize" the work of women, but those concerns have been largely laid to rest. The museum has a growing archive and a permanent collection of 1,500 works by 500 artists from 28 countries (1250 New York Ave. NW; 202–783–5000).

NEIGHBORHOODS: Although it is the seat of political power and international bustle, Washington retains much of its leisurely small-town southern charm. This is certainly true of Georgetown, which Washingtonians call "the village." With its narrow cobbled streets, shaded brick walks and Georgian and Federal houses, this is the oldest part of the city, dating to prerevolutionary times. Today its one square mile is peppered with antiques stores, bookshops and restaurants, and at night the intersection of Wisconsin and M, its two main streets, throbs with barhopping yuppies and tourists. Kevin Delany's *A Walk Through Georgetown* ($3.75) takes you on two guided strolls.

Tour the 26-room house and five acres of parklike gardens at Tudor Place. Designed by Dr. William Thornton, the architect of the U.S. Capitol, it was the home of the Custis/Peter family (descendants of Martha Washington) for 180 years (1644 31st St. NW; 202–965–0400).

For a look at Georgetown's latest development, head down Thomas Jefferson Street in the direction of the Potomac River to Washington Harbour on Harbour Square. This mixed-use complex of parapets, turrets, fountains and terraces topped by sleek multimillion-dollar apartments is the work of Washington architect Arthur Cotton Moore. Enjoy an alfresco lunch in one of the waterfront cafés.

If you are seeking a quiet oasis there is Dumbarton Oaks, a center for Byzantine studies situated at the highest point of Georgetown. The fourteen acres of gardens by the 19th-century landscape designer Beatrix Farrand fall in terraced layers toward the wooded glades of Rock Creek Park. Pre-Columbian art is displayed in a small jewel of a building, a Philip Johnson crystal-and-marble cloverleaf (3101 R St. NW; 202–338–8278).

L'Enfant saw Dupont Circle, where Connecticut and Massachusetts avenues intersect, as a grand public space, and following the Civil War it became the centerpiece of a distinguished Victorian neighborhood. Today Dupont Circle is an eclectic mix of Victorian houses, pubs, restaurants and art galleries. At 1307 New Hampshire Avenue is the 1894 Romanesque Heurich family mansion, headquarters of the Historical Society of Washington. Its lavish interiors—carved mahogany woodwork, coffered ceilings and gold-leaf furniture—have been maintained in the late Victorian style (202–785–2068). The Phillips Collection, America's oldest museum of modern art, displays works by Renoir, Braque and Klee in the comfortable ambiance of a redbrick mansion (1600 21st St. NW; 202–387–2151).

For funky nightlife with a Latin beat, head north of Dupont Circle to Adams Morgan, an ethnically diverse neighborhood that has proved popular with young staffers from the Clinton White House. Restaurants featuring everything from sushi to jerk chicken can be found close to the intersection of Columbia Road and 18th Street.

For 200 years, from the time that black mathematician Benjamin Banneker helped survey the city, Washington has been home to a large African-American population. Today it is seventy percent black with a black mayor and police chief. For walking tours of the Shaw neighborhood, and a look at other points of historic and cultural significance, pick up Sandra Fitzpatrick and Maria Goodwin's *A Guide to Black Washington* ($14.95).

HOTELS: The Tabard Inn, three adjoining Victorian town houses, is one of the capital's best-kept secrets. In warm weather there is dining in the walled garden; in winter, cocktails around the fireplace in the Victorian parlor. Tabard's own farm provides the vegetables. Double room: $111–$142. (1739 N St. NW; 202–785–1277)

The Willard Hotel is pure nostalgia, with its ornate plasterwork, scagliola columns and Peacock Alley. Abraham Lincoln slept here on the eve of his inaugural. If you can't swing a room, take high tea in the Nest, a second-floor retreat overlooking Pennsylvania Avenue. Double Room: $305–$355. (1401 Pennsylvania Ave. NW; 202–628–9100)

PEOPLE: Marilyn Melkonian, a housing lawyer who worked at HUD during the Carter Administration, has produced a small miracle in a desolate, drug-ridden section of southeast Washington. Asked by a nonprofit church group to help rehabilitate a dilapidated 650-unit housing project, Melkonian put together $21 million in public and private financing, then added gables and cornices to the barrackslike buildings, installed new kitchens and ceramic-tile baths, and chose landscape architect James Van Sweden to put in brick walkways, wooden benches, magnolia trees, perennial gardens and grassy courtyards. "We wanted to create a livable neighborhood where people could work and play in safety and beauty," says Melkonian of Paradise at Parkside (3958 Hayes St. NE).

When it comes to cultural clout, no one has had a greater impact on Washington than J. Carter Brown, the director of the National Gallery of Art for 22 years until his retirement in 1992. Of equal importance, however, is his role as chairman of the Commission of Fine Arts, which has final say over the aesthetic quality of monuments and buildings to be constructed on federal land. He fought off a development proposed for the banks of the Potomac that was to rise as high as the Washington Monument and threaten the river vista. ■

Barbara Gamarekian was a reporter for the Washington bureau of The New York Times *for 25 years and is now a freelance writer.*

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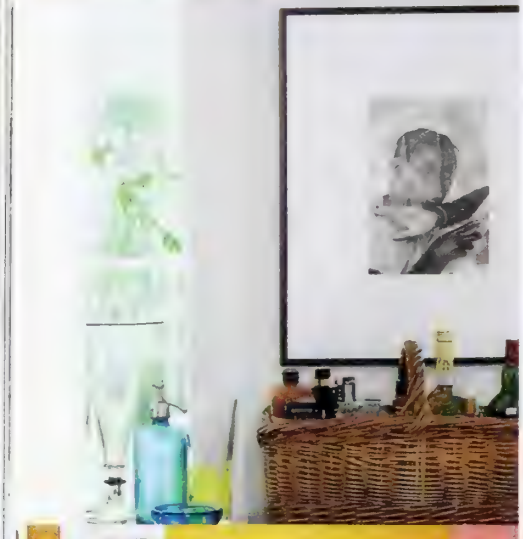
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The art of our time

Good news for lovers of photography: Great contemporary photographs, like those hanging in museums, are within reach of beginning collectors

BY ANN E. BERMAN

To art historians, photography is a young medium—only 155 years old—and it has just recently been accepted into the grown-up art world. Until 1992, the Metropolitan Museum in New York relegated photographs to the department of Prints and Drawings, and only in the past few years have the Guggenheim and Whitney museums begun assembling permanent collections of photographs.

Ellen DeBoer, a specialist at Christie's auction house, calls photography "the art of our time." New York designer Alan Wanzenberg is even more specific, saying it is the medium of the nineties. Designers in the firm of Johnson & Wanzenberg like the way black and white photographs work with contemporary decorating and especially with the decorative arts of the thirties, forties and fifties. Other designers feel the same way. Barbara Schwartz, who is known for clean, crisp rooms furnished with 20th-century classics, is pleased that some of her clients are showing an interest in photography for the first time. Some have been inspired by the much-publicized anniversary of its invention in 1989. "The medium has come to the attention of more people," she says. "They are looking at these works for the first time and discovering that great photography is great art."

But what exactly is great photography? What makes it different from the romantic views of covered bridges and sunsets that fill the pages of wall calendars and glossy magazines? Those pictures show us only what our own eyes would see at the same time and place. In the hands of >

Designers display photographs in ways as varied as the works themselves. Sig Bergamin (ABOVE, SECOND FROM TOP, AND BOTTOM) mixes vintage and contemporary works in his calm, white bungalow. Scott Weaver installs ledges so clients can change images often (TOP LEFT). Peter Stamberg and Paul Aferat like brilliant walls (SECOND FROM BOTTOM). "It's an insult to great art to think it needs a neutral background," says Stamberg.


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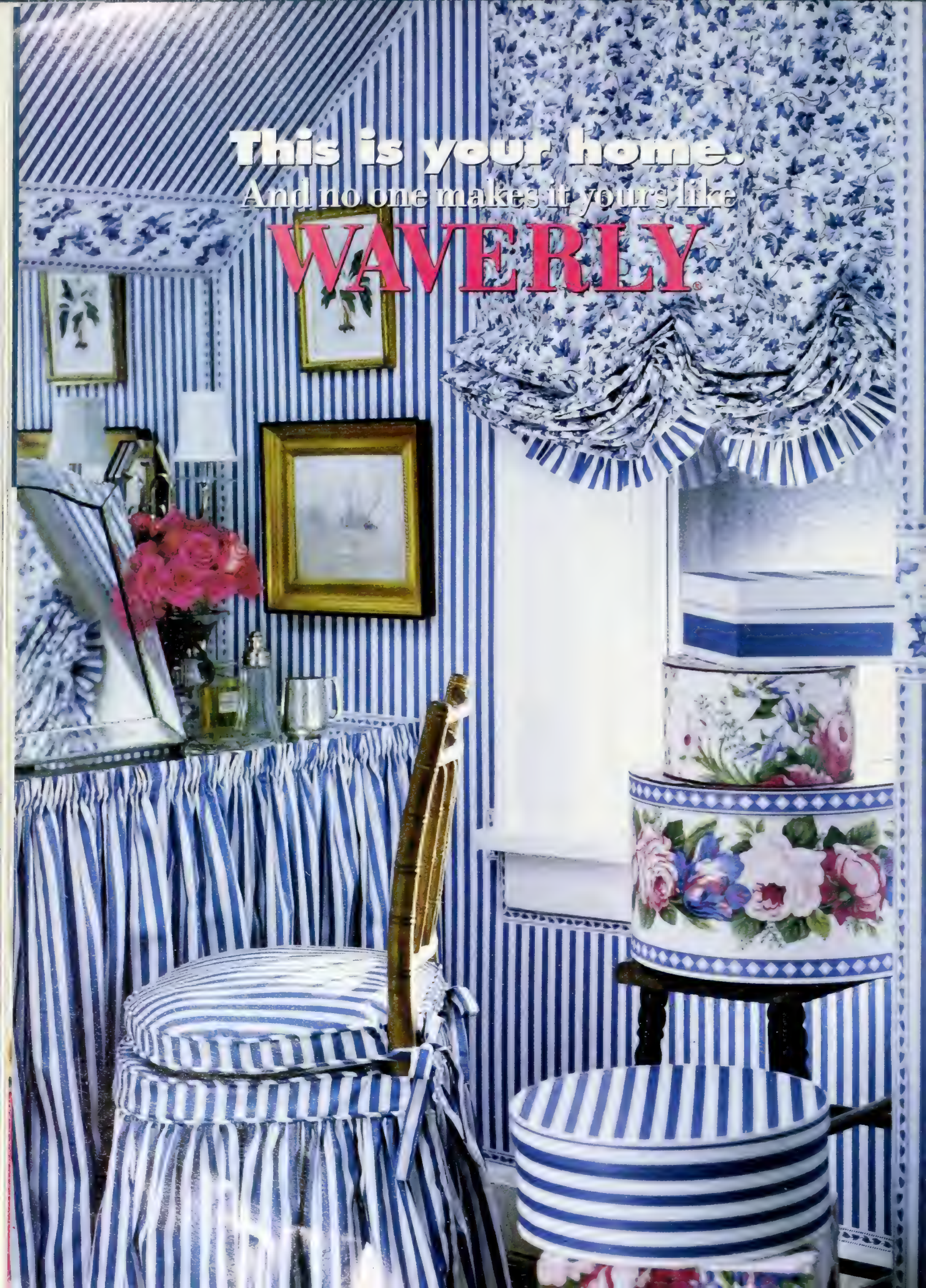
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an artist, the camera shows us our world as we cannot see it for ourselves, focusing us on the beauty or strangeness or pathos there. If you don't see something in a photograph that you would not have seen for yourself, you are not looking at great photography.

The good news is that a great photograph does not necessarily carry a great price. Photography remains the most undervalued medium in art today. "There are not many areas of collecting that are still relatively inexpensive," says Wanzenberg. But you can take $2,000, or even less, to a photography dealer and find an embarrassment of riches. "It's possible to buy something by almost any photographer for $2,500—even by one of the established masters," says Carol Ehlers of Chicago's Ehlers Caudill Gallery, "although works by the masters in that price range will be minor." (The best work of photographers like Tina Modotti, Berenice Abbott, Walker Evans and Alfred Stieglitz continue to set record prices at auction; last fall a Stieglitz portrait of Georgia O'Keeffe sold for $398,500.) For a couple of thousand dollars you can buy the most important work of lesser-known contemporary photographers. As Barbara Schwartz points out, "In this field you can buy important art, similar to things that hang in the Met, for a reasonable price."

Buying contemporary work not yet validated by time can be intimidating, especially for a beginning collector. Start by looking at as many photographs as you can to train your eye. "Study should always precede collecting," says William Zewadski, of Tampa, Florida. Zewadski has one of the best private collections in the country and he also oversees the extensive photographic holdings of his law firm, Trenam, Simmons. "Get to know the dealers and buy *very* slowly at first," he says. Other experts suggest that aspiring collectors go to museum exhibitions rather than galleries because often it is easier to discover what appeals to you when no one is urging you to buy.

All experts agree that you should buy from the heart, never for investment. In fact, one quick way to alienate a dealer is to walk in and ask which contemporary photographs are most likely to appreciate in value.

Not surprisingly, you will find there is as much variety in black and white contemporary photography as in any of the visual arts. "A good photograph has the same elements that make a good painting," says Barbara Schwartz. "The composition can be strong, the subject matter riveting." Even when the subject matter is nominally the same—a landscape or a person—no two photographers will see it the same way. For example, Czechoslovakian-born photographer Josef Koudelka's human subjects are intense, somehow threatening, while in the photographs of Ray Metzker human figures are simply part of a formal composition. In landscapes, too, there are a thousand different ways to see reality. The western landscapes of Mark Klett are composed in the style of great 19th-century American paintings, while Emmet Gowin's aerial views of the western plains are almost abstract; it takes close study to see that he has photographed abandoned missile sites.

Look for different textures and emotional temperatures in each photographer's work. The serene beauty of rural China glows in the platinum prints of New Yorker Lois Conner. Her choice of platinum (instead of the more common silver) to reflect light in the photographic process is crucial to the cool and detached subtlety of her prints. Other photographers go for charged social content as the late Robert Mapplethorpe did with homoerotic subject matter.

There is also a growing body of nontraditional photography in which photo artists play with the truism that the camera can only record what is "real." Zeke Berman's everyday objects look altogether strange and unfamiliar in the rich, creamy blacks of his still lifes. John Schlesinger, another young New Yorker, combines images shot from a movie screen—a photo of a photo. Other nontraditionalists use large-format and pinhole cameras.

If you don't know a pinhole camera from a light meter, don't fret. Many of us feel that because we take pictures >



ourselves on vacations and holidays we should understand the art of photography better than we do sculpture or painting. When you find yourself trying to figure out what kind of camera was used in a work, stop. "When you ask, 'How did the photographer do that?' you are no longer responding to the image," says New York dealer Laurence Miller. A more useful question is "*Where* did he or she do that—on the spot or in the darkroom?" Photographs are really born twice—when they are taken and when they are printed—and some owe more to one process than the other. Blurred or grainy images capture an unforgettable split second of time, while other images are noteworthy for a hundred shades of black and white produced by a master printer who has labored for days to create those deep, velvety tones.

Theoretically, an endless number of prints can be developed from one negative, and this brings up the tricky question of limited editions—an arrangement in which the photographer specifies that only 10 or 25 prints will ever be made from a particular negative. This practice is still fairly new (over 800 prints of Ansel Adams's classic *Moonrise* already exist), but most contemporary photographers have now jumped on the edition bandwagon. Not all, however. "Lee Friedlander is the best living artist in our gallery, but he doesn't do limited editions," says Laurence Miller. "His prices are low because of that."

If some collectors worry about endless multiples diminishing the value of a photograph they already own, others say this is misplaced angst. "We are more concerned than we ought to be," says Zewadski, pointing out that photographs, unlike lithographs, are usually printed to order. If demand is low, only two or three of an edition of 25 may ever be made. "If all twenty-five sell," he adds, "the edition will be respected." But Laurence Miller adds: "Prices go up as an edition sells out. So you can take a chance and buy early, or wait for the image to become famous and pay more."

Either way, prices for photographs are still reasonable and for this reason collections tend to grow rapidly. Many collectors rotate their photographs, staging small home exhibitions by category or artist, and cutting down on damaging sunlight time in the process. (Direct sunlight fades photographs just as it does watercolors.) "I display my photographs in a bookcase and change them frequently," says Zewadski, who owns several hundred works. Scott Weaver, of the Johnson-Wanzenberg firm, finds that his clients like the idea of changing displays often. "They would rather buy several photographs than one big picture that hangs on the wall forever," he says. "We design a lot of ledges for propping photographs."

New York designer Vicente Wolf also props some of his photographs, but for more permanent installations he practices creative framing: "Most laymen frame photographs all alike in metal or black frames," he points out. "But the frame should evoke the mood of the image." This could mean framing a Robert Mapplethorpe flower in a heavy Dutch Old Master frame or choosing carved silvery gilt for a platinum print. Wolf also likes to contrast the quintessential modernity of black-and-white photographs with furniture and objects that are completely different. "I once finished decorating a very formal room—damask, Aubusson rugs—by hanging a series of photographs of cowboy boots on fence posts," he says. "Without the photographs the room had only one point of view."

The points of view expressed by great photography are almost unlimited, and so are the ways to collect it. Some collectors buy works by one or two artists, while others look for political content or relish the elegant world of fashion photos. Other buyers look for particular images. William Zewadski, for example, started by collecting photographs of ancient Roman sculpture. Vintage photography is a whole other world of rarity and historical significance, while nontraditional prints come as close to abstract paintings as anything the camera can produce. What riches! And in a field where you don't have to be rich, just open-eyed and open-minded. Journey only as far as your nearest photography dealer and see the world. ■

Ann E. Berman writes frequently on the arts and collecting.

BEST COLLECTIONS OF PHOTOGRAPHY

Museums: **The Museum of Modern Art**, 11 W. 53rd St., New York 10019; 212–708–9400. **International Center of Photography**, 1133 Ave. of the Americas, New York 10036; 212–768–4680; and 1130 Fifth Ave., New York 10028; 212–860–1777. **George Eastman House**, 900 East Ave., Rochester, NY 14607; 716–271–3361. **The Museum of Fine Arts**, 1001 Bissonnet at Main, Houston, TX 77265; 713–639–7300. **The Art Institute of Chicago**, 111 South Michigan Ave., Chicago, IL 60603; 312–443–3600. **Cleveland Museum of Art**, 11150 E. Boulevard, Cleveland, OH 44106; 216–421–7340. **Center of Creative Photography**, University of Arizona, Tucson, AZ 85721; 602–621–7968. **The Ansel Adams Center for Photography**, 250 Fourth St., San Francisco, CA 94103; 415–495–7000. **San Francisco Museum of Modern Art**, 401 Van Ness Ave., San Francisco, CA 94102; 415–252–4000. **Museum of Photographic Arts**, Casa de Balboa Building, 1649 El Prado, San Diego, CA 92101; 619–239–5262. **J. Paul Getty Museum**, P.O. Box 2112, Santa Monica, CA 90407; 310–458–2003.

Dealers: **Houk Friedman Gallery**, 851 Madison Ave., New York 10021; 212–628–5300. **Staley-Wise Gallery**, 560 Broadway, New York 10012; 212–966–6223. **Laurence Miller Gallery**, 138 Spring St., New York 10012; 212–226–1220. **Robert Miller Gallery**, 41 E. 57th St., New York 10022; 212–980–5454. **Pace/MacGill Gallery**, 32 E. 57th St., New York 10022; 212–759–7999. **Julie Saul Gallery**, 155 Spring St., New York 10012; 212–431–0747. **Weston Gallery**, P.O. Box 655, Carmel, CA 93921; 408–624–4453. **Jackson Fine Art**, 3115 E. Shadowlawn Ave., Atlanta, GA 30305; 404–233–3739. **Ehlers Caudill Gallery**, 750 North Orleans, Chicago, IL 60610; 312–641–8611.

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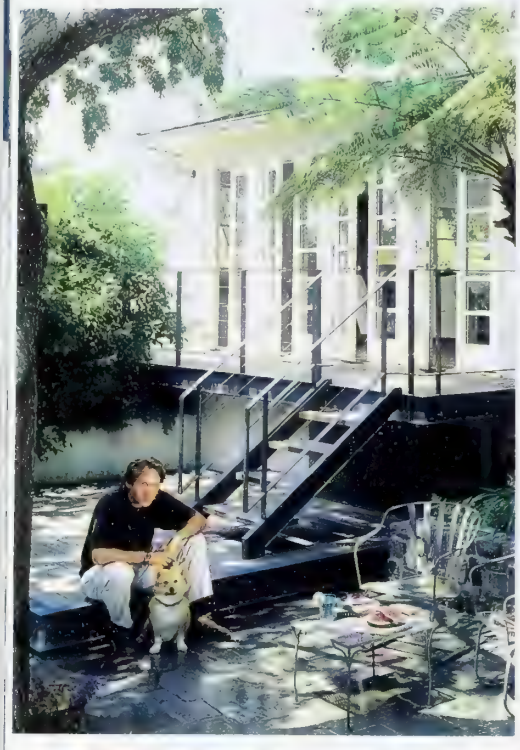


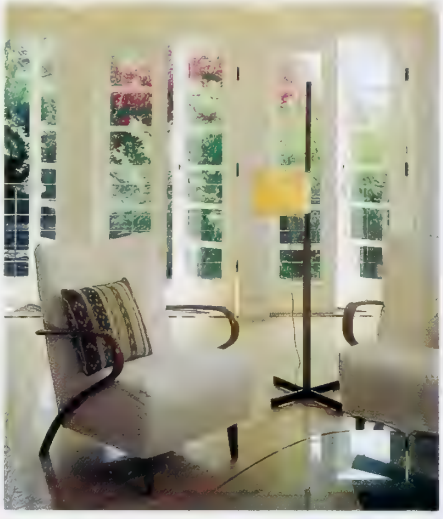
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When a young architect steeped in design theory updates his parents' house there's a lot of give and take, and the effort is better for it









Architect Michael Sant (ABOVE LEFT) **added windows, French doors and a deck to the garden side of the house** (TOP AND ELEVATION BELOW). **Steel fins and uplighting accent study bookcases** (ABOVE). **The airy master bath** (LEFT).



BY JEFF BOOK

"This project was a personal reconciliation between architectural ideas and memories of home," says Michael Sant. That's the kind of high-toned statement an architect might make about any residential project. But in this case it comes from the heart: The house is Sant's boyhood home, and remodeling it aroused deep-seated feelings about design and domestic harmony.

Located in L.A.'s Westwood area, the 3,000-square-foot, three-bedroom house was built in 1936, by and for a contractor who constructed many other houses in the neighborhood. The white stucco exterior combined the clean lines and horizontal flow of Streamline Moderne with a hipped roof and chimneys. But by 1988, once-modern elements seemed dated, including a kitchen and bathrooms that were cramped and poorly laid out. Most incongruous was a dark-paneled family room that had been added in the sixties.

"The bad spaces overwhelmed the good," recalls Sant. He knew the house well, having lived in it from the age of ten until he left for college. But it was more than familiarity, or nepotism, that led the architect's mother and stepfather, Phyllis and Phil Gainsborough, to hire him when they decided to renovate rather than buy another house. They were sold on his ability after seeing a guesthouse he had designed near Lake Tahoe. "We both thought it was beautiful, well detailed and well organized, especially in the way he framed the views," recalls Phyllis Gainsborough.

Still, she admits, "We had almost >

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"Michael's ideas for the house were intriguing, but some of them gave us pause," says his mother



The first floor plan (LEFT) shows how new French doors open the study to the deck and garden and unite it with an adjacent breakfast nook. A wall in the kitchen was moved outward to gain space. Upstairs (RIGHT), Sant reworked the master bath, added a second bath and united a bedroom with the adjoining sunroom.

For more details, see Reader Information

no idea what Michael had been doing in architecture. His ideas for the house were intriguing, but some of them gave us pause." With a master's degree in architecture from U.S.C. at Berkeley and experience working for three of L.A.'s most inventive firms—Morphosis, Frank Gehry and Barton Myers—Sant is steeped in cutting-edge theory and stylistic bravura. His parents were more concerned with livability. With the family element added to the practical, budgetary and aesthetic concerns that all remodelers juggle, the project inevitably became very personal, very passionate.

Sant set out to "realize the house's potential," correcting flaws in the plan and updating the design. "We started out with a budget of $50,000, so I approached it as a plan doctor," he says. (As the project unfolded it expanded in scope and eventually totalled $150,000.)

First priority: the dark, misbegotten family room. Out came the paneling, corner wet bar, cork ceiling, wall-mounted bookshelves, window and fireplace moldings. Sant kept only the brick fireplace, adding a marble mantel and a slate hearth. He gave the room smooth-troweled plaster walls and diagonal oak flooring. Tapered steel uprights punctuate new built-in bookcases. On the opposite wall but aligned with the bookshelves, custom French doors replaced an aluminum-and-glass sliding door and a small window, unifying an adjoining nook with the main space.

The French doors responded to another priority: opening up the back of the house to the garden. Sant formed a graceful link between indoors and outdoors with a cantilevered deck leading down to a slate-covered platform.

The owners had asked for a larger kitchen that would be open to garden views. To expand the space, the exterior wall was moved out a few feet, the wall cabinets were replaced by a band of windows. A wall between the old kitchen and utility room was removed. The new 200-square-foot space has slate flooring, granite countertops and frosted-glass cabinet fronts. "I had doubts about the kitchen," admits Phyllis. "All that money for a couple of feet more? What about my cabinets?" (In fact Sant provided more storage than before with deeper under-counter cabinets and new cabinets opposite the window wall.)

Sant won the kitchen debate, although he had to give ground elsewhere. "It was an evolution," he recalls about the project. "At the start, it was like 'you say tomato, I say tomahto'." "Wasn't it more like 'you say tomato, I say celery?'" interjects his mother with a smile, adding, "I've ended up happy about every argument I lost." Phil Gainsborough wanted a deck upstairs off the master bedroom, which Sant convinced him would not fit with the overall design. Phil doesn't regret it. "You can see examples all over town where the architect did just what the client wanted, and the design suffered," he observes.

Phil requested—and got—a big shower with a glass door in a deftly updated master bath. The architect moved the bath's main door, walled over the second door and rearranged the fixtures, giving the room a tub as well as the new shower, plus hardwood shelves that float clear of the wall, supported by vertical rods. Wall-to-wall windows frame tree branches; sunlight and leaf shadows wash across white tile and marble. An adjacent walk-through closet was converted into a full bath for the second bedroom, and a downstairs bath was transformed.

In other rooms, changes were less dramatic. The sunroom off the second bedroom was an enclosed porch where Sant had played as a boy. He integrated it into the bedroom by replacing the dividing window wall with simple pillars and extending the interior flooring. In the living room, moldings added by a previous owner were removed from the windows and the fireplace mantel. New oak floors replaced the old, marred flooring.

With the dust swept away, the Gainsboroughs have embraced features that initially took much persuasion. "The renovation changed the way we feel in the house—it's about breaking down barriers," says Phyllis. Sant feels the project has changed him, too. "This project set me free from the machinery of style and theory," he admits. "I'm satisfied that I rediscovered the intention of the original house, and made it more enjoyable." ■

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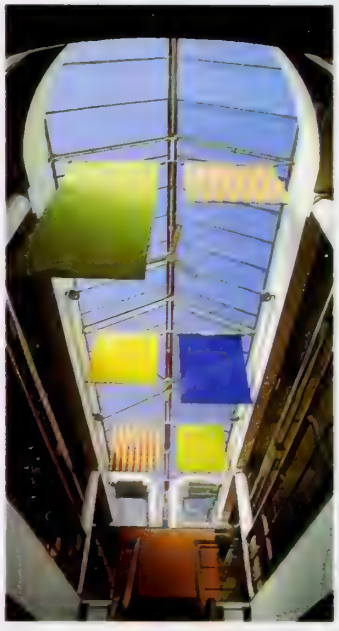
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MARVIN WINDOWS ARE MADE TO ORDER.



At the new London headquarters of Designers Guild, hot colors, bold fabrics and a tempting canteen energize the company's staff



Good offices



BY NICOLE SWENGLEY

"People have a terrible fear of using daring colors," says British designer Tricia Guild. "They're afraid of making mistakes." The same cannot be said about Guild, of course. The force behind the successful fabric and furnishings company Designers Guild, she is known for her exuberant palette—a preference that comes through in her recently remodeled offices in west London.

Originally a three-story Victorian coach works, the building now houses about one hundred employees in offices, meeting rooms and a design studio. The 15,000-square-foot space on two floors, designed with London architect Spencer Fung, has an open plan, maximizing daylight with large windows and a central skylit atrium. Against a cool backdrop of metal staircases, beechwood workstations and sisal carpeting, color-drenched walls and company fabrics pop out.

Guild believes that her favorite blues, pinks, lime and coral have the power to uplift and inspire her employees, but she knows that more than color is needed to sustain creative work. Hence, the staff canteen—unusual for London offices—where coworkers can relax and exchange ideas over salads, soups and frittatas.

For more details, see p. 84.





Morale boosts, CLOCKWISE FROM TOP LEFT: Hot pink backdrop for modern ceramics, Cappellini table and chairs. Skylight is flagged with Designers Guild fabrics, available in this country through Osborne & Little. Cafe Indigo serves up healthful food at old refectory tables. In the conference room, banners of company fabric change with each new collection. Cardboard storage boxes slide in and out of cubbyholes.

The Mazda 626 Would it surprise you to learn that the Mazda 626 LX-V6 is built in Flat Rock, Michigan? It's true. Every single one is built here in the U.S.A., about halfway between Detroit and Toledo. But something else might surprise you about the 626. It costs less than a 4-cylinder Toyota Camry LE.* Make no mistake, it's a real dynamo. Thanks to 24 valves, dual overhead cams, 164 horsepower** and 160 lb.-ft.** of torque. But all the thrust in the world won't budge you an inch if you can't afford it. Mazda makes it so you can. Which makes the folks around Flat Rock pretty happy. After all, a lot of them drive these cars and they like to have their fun, too.

MAYBE OUR V6 IS SO AFFORDABLE BECAUSE WE BUILD IT AT HOME.



*Driver's- and passenger's-side air bags are standard. Anti-lock brakes are available. Best-in-class, 36-month/50,000-mile, no-deductible, "bumper-to-bumper basic warranty. See dealer for limited-warranty details. For a free brochure, call 1-800-639-1000. *Comparison based on MSRP of similarly equipped vehicles. Excludes taxes, license, freight, options, dealer and other charges. Actual prices set by dealer. **Horsepower and torque slightly lower in California and New York.* *© 1993 Mazda Motor of America, Inc.*









ABOUT BOOKS

American junk lives on

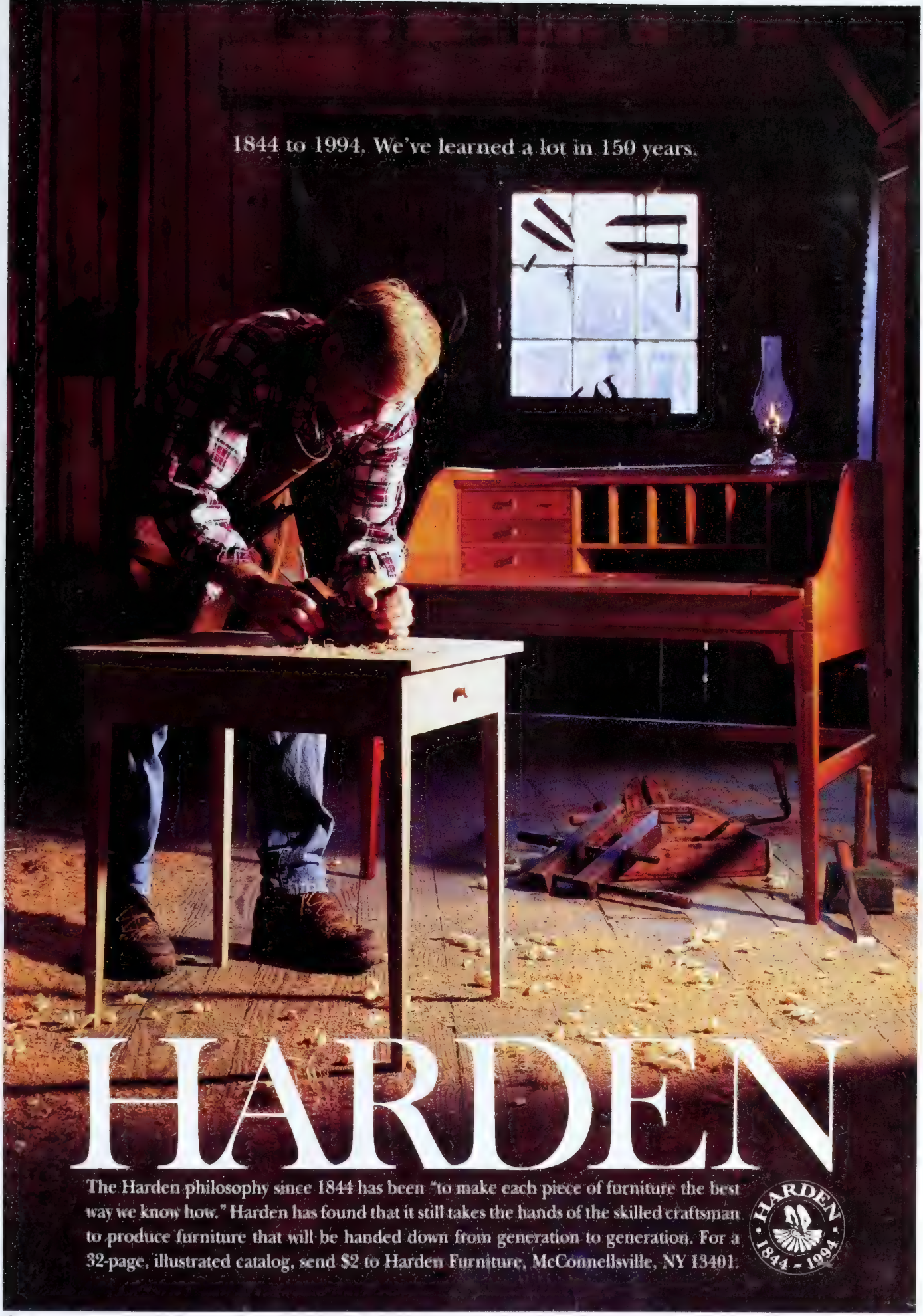
In her new book, an ardent flea-marketeer assures us that there is still plenty of worthy old stuff to be found

BY CARA GREENBERG

If this is junk, it is one of the most discerning collections of it ever to appear in book form. In fact we must suspect Mary Randolph Carter's new book, *American Junk* (Viking Studio Books), out this March and presenting the fruits of the flea market as a lavish cornucopia, of being rather wishfully composed. I haven't seen flea-market fifty-cent tables to compare with those she pictures, even in my dreams.

The book's loving photographs tell a story of our culture gleaned from the rural Junk-A'Tiques and Hobo Trading Posts of the land. It helps open our eyes to the beauty of humble objects, each had for a few dollars—a jar of buttons, a wooden folding chair, an old alarm clock. *(Continued on page 84)*

Junk treasur[illegible]WISE FROM TOP LEFT: A red glazed vase ($8); a Queen Anne–style chair ($100 for 8) displays fishing lures. Boy[illegible]ets this room's most expensive painting cost $400; a 25-cent watercolor and wooden goose; a wooden folding c[illegible]n old mirror ($14) next to $9 lantern; c. 1930 galvanized tin milking stool as night table.



Showrooms in Chicago; Dallas: High Point, NC; Los Angeles; McConnellsville, NY; New York City; San Francisco; Seattle; Washington, DC; Yokohama, Japan. Available through interior designers.



"When I read that menopause can cause osteoporosis, I decided to do something about it."

Maybe you've read about it yourself: the loss of estrogen at menopause can speed up bone loss, which may lead to postmenopausal osteoporosis. You could lose up to 50% of all the bone mass you'll ever lose in just the first seven years after menopause begins. So the time to do something about it is now.

Estraderm® Can Help Prevent Osteoporosis

A calcium-rich diet and exercise are key elements in an osteoporosis-prevention program. Estraderm can help, too. Estraderm, available by prescription only, is a clear patch that delivers a form of estrogen through your skin into the bloodstream, much the same way your ovaries did before menopause. The patch is usually worn on the buttocks to minimize the skin irritation that can sometimes occur.

Benefits Vs Risks Of Estraderm

It's important to balance proven benefits against possible risks. Estraderm has been used safely for years by millions of women to relieve hot flashes, night sweats, and other menopausal symptoms. And a study at the Mayo Clinic has confirmed that Estraderm can halt bone loss and prevent postmenopausal osteoporosis. Of course, this doesn't mean that Estraderm is for every woman. Pregnant women should avoid any estrogen therapy. Also, estrogen therapy has been associated with an increased risk of uterine cancer. And you should tell your doctor if you have ever had cancer of the breast or uterus, unusual vaginal bleeding, abnormal blood clotting or any heart disease.



"The Patch" A nonmedicated sample is included in the free information kit.

Important Issues To Discuss With Your Doctor:

Q. Am I at risk for postmenopausal osteoporosis?

— All women lose some bone during menopause. But some lose more than others. At your next regular check-up, you should discuss your own osteoporosis risk profile as well as the benefits and risks of estrogen therapy.

Q. What can I expect from Estraderm as part of an osteoporosis-prevention program?

— This depends on when you begin therapy, the condition of your bones when you start, and how long you continue. Don't forget: a calcium-rich diet and exercise are also important parts of an osteoporosis-prevention program.

Free: More Information And A Nonmedicated Sample

A sample nonmedicated patch is yours to try as part of a free kit containing more information about menopause and postmenopausal osteoporosis. Just call 1-800-521-CIBA, or send this coupon.

To receive your free nonmedicated sample and kit, mail to CIBA, P. O. Box 907, Spring House, PA 19477-9945

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See next page for additional important information.

Estraderm

ESTRADIOL TRANSDERMAL SYSTEM

Now the change of life doesn't have to change yours.

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Important Information on Estraderm Continued from Previous Page

Estraderm®

estradiol transdermal system

Continuous delivery for twice-weekly application

BRIEF SUMMARY (FOR FULL PRESCRIBING INFORMATION, SEE PACKAGE INSERT).

ESTROGENS HAVE BEEN REPORTED TO INCREASE THE RISK OF ENDOMETRIAL CARCINOMA

Three independent case control studies have reported an increased risk of endometrial cancer in postmenopausal women exposed to exogenous estrogens for more than 1 year. This risk was independent of the other known risk factors for endometrial cancer. These studies are further supported by the finding that incidence rates of endometrial cancer have increased sharply since 1969 in eight different areas of the United States with population-based cancer-reporting systems, an increase which may be related to the rapidly expanding use of estrogens during the last decade.

The three case control studies reported that the risk of endometrial cancer in estrogen users was about 4.5-13.9 times greater than in nonusers. The risk appears to depend both on duration of treatment and on estrogen dose. In view of these findings, when estrogens are used for the treatment of menopausal symptoms, the lowest dose that will control symptoms should be utilized and medication should be discontinued as soon as possible. When prolonged treatment is medically indicated, the patient should be reassessed on at least a semiannual basis to determine the need for continued therapy. Although the evidence must be considered preliminary, one study suggests that cyclic administration of low doses of estrogen may carry less risk than continuous administration; it therefore appears prudent to utilize such a regimen.

Close clinical surveillance of all women taking estrogens is important. In all cases of undiagnosed persistent or recurring abnormal vaginal bleeding, adequate diagnostic measures should be undertaken to rule out malignancy.

There is no evidence at present that "natural" estrogens are more or less hazardous than "synthetic" estrogens at equiestrogenic doses

ESTROGENS SHOULD NOT BE USED DURING PREGNANCY.

The use of female sex hormones, both estrogens and progestogens, during early pregnancy may seriously damage the offspring. It has been shown that women who had been exposed *in utero* to diethylstilbestrol, a nonsteroidal estrogen, have an increased risk of developing in later life a form of vaginal or cervical cancer that is ordinarily extremely rare. This risk has been estimated as not greater than 4 per 1000 exposures. Furthermore, a high percentage of such exposed women (30-90%) have been found to have vaginal adenosis, epithelial changes of the vagina and cervix. Although these changes are histologically benign, it is not known whether they are precursors of malignancy. Although similar data on the use of other estrogens are not available, it cannot be presumed they would not induce similar changes.

Several reports suggest an association between intrauterine exposure to female sex hormones and congenital anomalies, including congenital heart defects and limb-reduction defects. One case control study estimated a 4.7-fold increased risk of limb-reduction defects in infants who had been exposed *in utero* to sex hormones (oral contraceptives, hormone withdrawal tests for pregnancy, or attempted treatment for threatened abortion). Some of these exposures were very short and involved only a few days of treatment. The data suggest that the risk of limb-reduction defects in exposed fetuses is somewhat less than 1 per 1000.

In the past, female sex hormones have been used during pregnancy in an attempt to treat threatened or habitual abortion. There is considerable evidence that estrogens are ineffective for these indications, and there is no evidence from well-controlled studies that progestogens are effective for these uses.

If Estraderm is used during pregnancy, or if the patient becomes pregnant while taking this drug, she should be apprised of the potential risks to the fetus and of the advisability of continuation of the pregnancy.

INDICATIONS AND USAGE

Estraderm is indicated for the treatment of the following: moderate-to-severe vasomotor symptoms associated with menopause; female hypogonadism; female castration; primary ovarian failure; atrophic conditions caused by deficient endogenous estrogen production, such as atrophic vaginitis and kraurosis vulvae; and prevention of osteoporosis (loss of bone mass).

Estrogen replacement therapy is the most effective single modality for the prevention of postmenopausal osteoporosis in women. Case-controlled studies have shown a reduction of approximately 60% in the incidence of hip and wrist fractures in women who began estrogen replacement therapy within a few years of menopause. A recent, well-controlled, double-blind, prospective trial conducted at the Mayo Clinic has demonstrated that treatment with Estraderm prevents bone loss in postmenopausal women at a dosage of 0.05 mg per day.

Treatment with Estraderm 0.05 mg showed full maintenance of bone density with a slight (0.8%), but not significant, increase. Placebo treatment resulted in a significant loss of more than 6% below baseline vertebral bone mass. Patients using either Estraderm 0.1 mg, or 0.05 mg, had significantly greater bone densities than those using placebo.

Other studies suggest that estrogen replacement therapy reduces the rate of vertebral fractures.

Peak bone mass is reached at age 30 to 35 and can best be maximized by adequate calcium intake and exercise during the adolescent and early adult years. Early menopause is one of the best predictors for the development of osteoporosis. White women are at higher risk for osteoporosis than white men, black women are at higher risk than black men, and thin women are at higher risk than obese women. Cigarette smoking may be an additional risk factor. Calcium deficiency has been implicated in the pathogenesis of this disease. Therefore, when not contraindicated, a calcium intake of 1000-1500 mg/day either by diet or supplements is recommended for postmenopausal women.

Immobilization and prolonged bedrest produce rapid bone loss, while weight-bearing exercise has been shown to both reduce bone loss and to increase bone mass. The optimal type and amount of physical activity that might lower the risk [illegible]

CONTRAINDICATIONS

Patients with known hypersensitivity to any of the components of the therapeutic system should not use Estraderm.

Estrogens should not be [illegible] following conditions:

1. known or suspected cancer of the breast;
2. known or suspected estrogen-dependent neoplasia;
3. known or suspected pregnancy (see Boxed Warning);
4. undiagnosed abnormal genital bleeding;
5. active thrombophlebitis or thromboembolic disorders;
6. history of thrombophlebitis, thrombosis, or thromboembolic disorders associated with previous estrogen use.

WARNINGS

1. *Induction of Malignant Neoplasms.* Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver. There are now reports that estrogens increase the risk of carcinoma of the endometrium in humans. (See Boxed Warning.)

At the present time, there is no satisfactory evidence that estrogens given to postmenopausal women increase the risk of breast cancer, although a recent long-term follow-up study has raised this possibility. Because of the animal data, there is a need for caution in prescribing estrogens for women with a strong family history of breast cancer or who have breast nodules, fibrocystic disease, or abnormal mammograms

2. *Gallbladder Disease.* A recent study has reported a two- to threefold increase in the risk of surgically confirmed gallbladder disease in postmenopausal women receiving oral estrogens, similar to the twofold increase previously noted in users of oral contraceptives.

3. *Effects Similar to Those Caused by Estrogen-Progestogen Oral Contraceptives.* There are several serious adverse effects of oral contraceptives and other high-dose oral estrogen treatments, most of which have not, up to now, been documented as consequences of postmenopausal estrogen replacement therapy. This may reflect the comparatively low doses of estrogen used in postmenopausal women.

a. *Thromboembolic Disease.* It is now well established that users of oral contraceptives have an increased risk of various thromboembolic and thrombotic vascular diseases, such as thrombophlebitis, pulmonary embolism, stroke, and myocardial infarction. Cases of retinal thrombosis, mesenteric thrombosis, and optic neuritis have been reported in oral contraceptive users. There is evidence that the risk of several of these adverse reactions is related to the dose of the drug. An increased risk of postsurgery thromboembolic complications has also been reported in users of oral contraceptives. If feasible, estrogen should be discontinued at least 4 weeks before surgery of the type associated with an increased risk of thromboembolism, or during periods of prolonged immobilization.

While an increased rate of thromboembolic and thrombotic disease in postmenopausal users of estrogens has not been found, this does not rule out the possibility that such an increase may be present or that subgroups of women who have underlying risk factors or who are receiving relatively large doses of estrogens may have increased risk. Therefore, estrogens should not be used in persons with active thrombophlebitis or thromboembolic disorders, and they should not be used in persons with a history of such disorders in association with estrogen use. They should be used with caution in patients with cerebral vascular or coronary artery disease and only for those in whom estrogens are clearly needed.

Large doses of estrogen (5 mg conjugated estrogens per day), comparable to those used to treat cancer of the prostate and breast, have been shown in a large prospective clinical trial in men to increase the risk of nonfatal myocardial infarction, pulmonary embolism, and thrombophlebitis. When estrogen doses of this size are used, any of the thromboembolic and thrombotic adverse effects associated with oral contraceptive use should be considered a clear risk.

b. *Hepatic Adenoma.* Benign hepatic adenomas have been associated with the use of oral contraceptives. Although benign and rare, these tumors may rupture and cause death from intra-abdominal hemorrhage. Such lesions have not yet been reported in association with other estrogen or progestogen preparations, but they should be considered if abdominal pain and tenderness, abdominal mass, or hypovolemic shock occurs in patients receiving estrogen. Hepatocellular carcinoma has also been reported in women taking estrogen-containing oral contraceptives. The causal relationship of this malignancy to these drugs is not known.

c. *Elevated Blood Pressure.* Women using oral contraceptives sometimes experience increased blood pressure which, in most cases, returns to normal upon discontinuing the drug. There is now a report that this may occur with use of oral estrogens in the menopause and blood pressure should be monitored with estrogen use especially if high doses are used. Ethinyl estradiol and conjugated estrogens have been shown to increase renin substrate. In contrast to these oral estrogens, transdermally administered estradiol does not affect renin substrate.

d. *Glucose Tolerance.* A worsening of glucose tolerance has been observed in a significant percentage of patients on estrogen-containing oral contraceptives. For this reason, diabetic patients should be carefully observed while receiving estrogen.

4. *Hypercalcemia.* Administration of high doses of estrogens may lead to severe hypercalcemia in patients with breast cancer and bone metastases. If hypercalcemia occurs, use of the drug should be stopped and appropriate measures should be taken to reduce the serum calcium level.

PRECAUTIONS

General

1. A complete medical and family history should be taken before initiation of any estrogen therapy. The pretreatment and periodic physical examinations should include special reference to blood pressure, breasts, abdomen, and pelvic organs, as well as a cervical Papanicolaou test. As a general rule, estrogen should not be prescribed for longer than 1 year without another physical examination being performed.
2. Because estrogens may cause some degree of fluid retention, careful observation is required when conditions that might be influenced by this factor are present (e.g., asthma, epilepsy, migraine, and cardiac or renal dysfunction).
3. Certain patients may develop undesirable manifestations of excessive estrogenic stimulation, such as uterine bleeding, mastodynia, etc.
4. Prolonged administration of unopposed estrogen therapy has been reported to increase the risk of endometrial hyperplasia in some patients. Estrogens should be used with caution in patients who have or have had endometriosis.
5. Studies of the addition of a progestin for 7 or more days of a cycle of estrogen administration have reported a lowered incidence of endometrial hyperplasia. Morphological and biochemical studies of endometrium suggest that 12 to 13 days of progestin are needed to provide maximal maturation of the endometrium and to eliminate any hyperplastic changes. Whether this will provide protection from endometrial carcinoma has not been clearly established. There are possible additional risks that may be associated with the inclusion of progestin in estrogen replacement regimens. The potential risks include adverse effects on carbohydrate and lipid metabolism. The choice of progestin and dosage may be important in minimizing these adverse [illegible]
6. Oral contraceptives appear to be associated with an increased incidence of mental depression. Although it is not clear whether this is due to the estrogenic or progestogenic component of the contraceptive, patients with a history of depression should be carefully observed
7. Preexisting uterine leiomyomata may increase in size during prolonged estrogen use. If this occurs, estrogen therapy should be discontinued while the cause is investigated
8. In patients with a history of jaundice during pregnancy, there is an increased risk that jaundice will recur with the use of estrogen-containing oral contraceptives. If jaundice develops in any patient receiving estrogen, the medication should be discontinued while the cause is investigated
9. Estrogens may be poorly metabolized in patients with impaired liver function and should be administered with caution in such patients.
10. Because the prolonged use of estrogens influences the metabolism of calcium and phosphorus, estrogens should be used with caution in patients with metabolic bone diseases associated with hypercalcemia and in patients with renal insufficiency

Information for Patients

See Patient Package Insert printed below.

Drug/Laboratory Test Interactions

The results of certain endocrine and liver function tests may be affected by estrogen-containing oral contraceptives. The following changes have been observed with large doses of oral estrogen:

1. increased sulfobromophthalein retention;
2. increased prothrombin time; increased factors VII, VIII, IX, and X; decreased antithrombin 3; increased norepinephrine-induced platelet aggregability;
3. increased thyroxine-binding globulin (TBG), leading to increased circulating total thyroid hormone (T_4) as measured by column or radioimmunoassay; free T_3 resin uptake is decreased, reflecting the elevated TBG; free T_4 concentration is unaltered; TBG was not affected in clinical trials of Estraderm;
4. reduced response to the metyrapone test;
5. reduced serum folate concentration;
6. increased serum triglyceride and phospholipid concentration, and decreased pregnanediol excretion.

The pathologist should be informed that the patient is receiving estrogen therapy when relevant specimens are submitted.

Carcinogenesis, Mutagenesis, Impairment of Fertility

See WARNINGS and Boxed Warning.

Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver.

Pregnancy Category X

See CONTRAINDICATIONS and Boxed Warning.

Estrogens should not be used during pregnancy.

Nursing Mothers

As a general principle, the administration of any drug to nursing mothers should be done only when clearly necessary since many drugs are excreted in human milk.

ADVERSE REACTIONS

See WARNINGS and Boxed Warning regarding potential adverse effects on the fetus, induction of malignant neoplasms, increased incidence of gallbladder disease, and adverse effects similar to those of oral contraceptives, including thromboembolism.

The most commonly reported adverse reaction to Estraderm in clinical trials was redness and irritation at the application site. This occurred in about 17% of the women treated and caused approximately 2% to discontinue therapy. Reports of rash have been rare. There have also been rare reports of severe systemic allergic reactions.

The following additional adverse reactions have been reported with estrogenic therapy, including oral contraceptives:

Genitourinary System: Breakthrough bleeding, spotting, change in menstrual flow; increase in size of uterine fibromyomata; change in cervical erosion and amount of cervical secretion.

Endocrine: Breast tenderness, breast enlargement.

Gastrointestinal: Nausea, vomiting; abdominal cramps, bloating; cholestatic jaundice have been observed with oral estrogen therapy.

Eyes: Steepening of corneal curvature; intolerance to contact lenses.

Central Nervous System: Headache, migraine, dizziness.

Miscellaneous: Change in weight, edema, change in libido.

DOSAGE AND ADMINISTRATION

The adhesive side of the Estraderm system should be placed on a clean, dry area of the skin on the trunk of the body (including the buttocks and abdomen). The site selected should be one that is not exposed to sunlight. *Estraderm should not be applied to the breasts.* The sites of application must be rotated, with an interval of at least 1 week allowed between applications to a particular site. The area selected should not be oily, damaged, or irritated. The waistline should be avoided, since tight clothing may rub the system off. The system should be applied immediately after opening the pouch and removing the protective liner. The system should be pressed firmly in place with the palm of the hand for about 10 seconds, making sure there is good contact, especially around the edges. In the unlikely event that a system should fall off, the same system may be reapplied. If necessary, a new system may be applied. In either case, the original treatment schedule should be continued.

Initiation of Therapy

Treatment of menopausal symptoms is usually initiated with Estraderm 0.05 mg applied to the skin twice weekly. The dosage should be adjusted as necessary to control symptoms. The lowest dosage necessary for the control of symptoms should be used, especially in women with an intact uterus. Attempts to taper or discontinue the medication should be made at 3-to 6- month intervals.

Prophylactic therapy with Estraderm to prevent postmenopausal bone loss should be initiated with the 0.05 mg/day dosage as soon as possible after menopause. The dosage may be adjusted if necessary to control concurrent menopausal symptoms. Discontinuation of estrogen replacement therapy may reestablish the natural rate of bone loss.

In women not currently taking oral estrogens, treatment with Estraderm may be initiated at once. In women who are currently taking oral estrogen, treatment with Estraderm should be initiated 1 week after withdrawal of oral hormone replacement therapy, or sooner if menopausal symptoms reappear in less than 1 week.

Therapeutic Regimen

Estraderm therapy may be given continuously in patients who do not have an intact uterus. In those patients with an intact uterus, Estraderm may be given on a cyclic schedule (e.g., 3 weeks on drug followed by 1 week off drug).

C92-51(Rev. 12/92)

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HB394

Continued from page 78

The author captures flea-market fever perfectly when she says she never knows what she's looking for until she spots it

Some such treasures speak of solid, down-home values. Others, like a copper-painted bust of a World War II sailor, or the "Jell-O rock clock" studded with stones encased in a gelatinous mold, are guaranteed to add kitsch to any home.

There is still plenty of worthy stuff out there, *American Junk* suggests, especially if, like the author, who is vice president of advertising at Polo/Ralph Lauren, you are clever enough to see charm in $12 flower paintings, shell-encrusted salt and pepper shakers and things too odd even to be called "collectibles."

Partly shot *in situ* at flea markets, thrift shops and garage sales, with voyeuristic glimpses into individual collections, the book offers views of poodle-related memorabilia and hammered tin *milagros* (turn-of-the-century religious amulets) we would otherwise never get to see. Some of it, like Fiesta ware, we've already seen too much of, and overlong captions give even the funkiest finds more provenance than they deserve.

Carter captures flea-market fever perfectly when she says she never knows what she's looking for until she spots it. That's the main thrill of it all: that moment of discovering the must-have. There's no other form of shopping in which you are more likely to find something you weren't looking for than something you were. It's a scavenger hunt, a game of chance, a test of nerves whose rewards reveal themselves only with perseverance and luck.

The book's reassuring implication is that even in the supposedly picked-clean nineties there is an abundance of Americana at rock-bottom prices still to be found if you get yourself to the right out-of-the-way places. All you need are the eye, the time, and the inclination to spend it combing the countryside, going from one middle-of-nowhere garage sale to the next.

American Junk can be a book for the armchair adventurer, but its colorful compositions and directory of over 200 potential sources might make you consider trading in your present car for a utility vehicle and taking up junk-picking full time. ■

CLOCKWISE FROM TOP LEFT: Pussycat teapots come from England, China, Japan; 1940s plaster cactus lamp with fiberglass shade from a Miami thrift shop for under $20; a child's Adirondack chair ($18) and Popsicle-stick stool ($4) hold towels; cracked paint on a 1940s garden bench is its patina; fox terriers take refuge on a child-size twig rocker.












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Travels with my children

A veteran of family trips tells how she and her husband take their daughters along, from Swiss alps to Medici tombs



BY CATHERINE FINDLAY SHIRRAS

We were on top of a Swiss alp, great craggy mountain peaks all about us with a few pink-tinged clouds artfully arranged among them. We had stopped for the view, but only two of the us were viewing. The children were in the backseat of the car, one cutting out snowflakes from tourist brochures, the other buried in a comic book. "That's nice," conceded the ten-year-old, with a glance out the window. The six-year-old merely sighed. "I already saw a mountain," she said. I sighed too, and climbed back into the car, convinced that the appreciation of vistas is one of those mysterious markers of adulthood, and that travel, like youth, may be wasted on the young.

But travel we do, taking our children, Zara and Kate, to Europe every summer. My husband and I are motivated partly by circumstance (British grandparents to visit) and partly by desire. We hope that our children will learn to enjoy what we enjoy if exposed to it often enough, so we never take the easy path—a resort hotel, for example, where we could flop on the sand. Our trips are strenuous journeys from museum to cathedral to historic house. We have good moments and we have bad, the worst being the afternoon I emptied a bottle of San Pellegrino on the girls fighting in the backseat of the car. And each year when we haul ourselves home and I unball the dresses in the duffel bag and toss out the worn sneakers, I wonder about the worth of it all. But then I look at the photographs of my children hanging from battlements or lounging in a piazza and listen to them argue over whether Siena or Urbino had better saint's relics, and I am convinced once again that they are making memories. Not, perhaps, the ones we think we are creating for them, but memories nonetheless.

Over the years, we have learned by trial and (mostly) error things that make the journey easier on all of us. It starts with lots of reading long before we get on the airplane. When the girls were young we read everything by Beatrix Potter. *Mary Poppins* by P.L. Travers gets them in the mood for London; *The Secret Garden* by Frances Hodgson Burnett and *The Children of Green Knowe* by Lucy Boston do the same for spooky houses and the countryside. Usborne publishes wonderfully informative books on castles and Celts for British visits. >



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We tell stories in the car—Bonnie Prince Charlie, Joan of Arc. History is, after all, one good yarn after another

We stoop as low as we have to for history lessons. Astérix, the French comic-book character who lived in 50 B.C., taught about battles between the Gauls and the Romans, and we would not have enjoyed Salzburg nearly so much without having seen *The Sound of Music* ten times or having read a biography of young Mozart.

By the time we board the plane, we have made each child as independent as possible. Even two-year-olds can carry a backpack that will be a home away from home for the rest of the trip. Paperbacks, puzzle books, glue stick, scissors and washable markers are the bare necessities, even before the can't-live-without cuddlies, the juice box and the sweater get stuffed in. Then I take a third of it out to leave room for all that will accrue: the soda straws and bistro napkins, the plastic Loch Ness monsters and the Tower of London coloring books.

We find a base and make day trips instead of moving from place to place. Children are natural nesters and love having a closet, a bed and a shelf to call their own. A kitchen for soup suppers and cornflakes breakfasts can be a real comfort to the travel-weary. We have stayed in child-friendly hotels and in grand Scottish houses with tapestry-hung sitting rooms full of Chippendale furniture. We have rented French town houses where everything was gilded but the stove, as well as thatched cottages and bare beach houses. Making oneself at home is part of the fun. Going to the bakery and talking to the milkman are prime examples of my pore theory: Children take in another culture through their pores as they go about the dailiness of life, learning by similarities as well as differences.

We pass hours in the car telling stories—the little princes in the Tower, Bonnie Prince Charlie, Joan of Arc. History is, after all, one good yarn after another. Seeing stately houses is wonderful if you know something about the inhabitants, and a guide [illegible] tuned in to her tour group, can make the rooms come alive. Kate was picked from the crowd to sit in the Queen Mother's own small childhood chair at Glamis Castle and has taken quite a proprietary interest in the royal family ever since. Zara's eyes still sparkle at the memory of being asked to push all the secret panels in the keep of another castle. Seek out the nursery or ask about children who lived in the house and see what you discover.

Ghost stories, however, can be a mistake. When a particularly lively guide touring us around Malmesbury House in Salisbury acquainted us with the details of the ghostly cavalier who frequents the bedroom and insisted he was in the room at that very moment, the girls disappeared out the front door like rabbits.

Breaks are crucial. Even determined grown-ups can finally have their fill of shuffling around velvet-roped rooms, however handsome the furnishings. Many of England's stately homes have wisely included playgrounds in their parks, but at less well endowed manor houses and châteaus you can take a few turns around the gravel paths and spend some time watching carp in the moat. It will fuel everyone for the next destination. (Unless, like Zara at the Château of Chantilly, you fall in.)

It's important to give children simple responsibilities, like reading maps or brochures. Kate was a self-important but good companion when she could be The Bearer of the Guidebook; her insistence on finding the description of every picture in the ducal palace of Urbino slowed us down only slightly. And let each child choose an activity. At first thought, I may not have wanted to spend 45 minutes watching a blacksmith make a horseshoe at a museum village, but Kate was transfixed. All that fire! All that dirt! If, in Florence, both girls spent more time looking at reliquaries full of jeweled saints' teeth rather than at Michelangelo's statues in the Medici tombs, I thought it a fair trade for their enduring a morning of [illegible]osaic viewing.

We shop. We always visit the souvenir stands attached to each house, church and museum; a good postcard collection is the bare minimum any traveling child can expect to come home with. But watch out for collections that may weigh a lot. I have helped save straw wrappers, ticket stubs and bottle caps, but I was not aware that Kate was collecting rocks until I unpacked her suitcase. I found, wrapped in tissue paper, shards from an English churchyard, a piece of granite from Scotland and three pounds of pebbles from walkways on the continent.

Don't forget the five-and-ten or the local equivalent—Woolworth's in England, Monoprix in France, Upim in Italy—for the stuff of everyday that's just that much different. Zara's new pencil case from Italy is as well designed as an Italian shoe, and Kate's Paddington sewing kit is her delight. Toy stores are less interesting now that the world seems to draw from one warehouse, although the dirndl we picked up for Barbie in Munich is a nice change from her neon bathing suit.

I sometimes wonder what the children have brought home besides the souvenirs and a taste for shortbread. I don't fool myself that their ability to say thank-you in three languages is a significent lesson, but they *do* make connections between what they see and what they have been taught in school. "Mom! It's a statue of Caesar Augustus, who sent for all the world to be taxed," said Zara in Ravenna, fresh from memorizing Bible verses in fourth grade. And each spring, as we get out the maps and begin to plot our journeys, we get excited all over again. "London, Paris, Scotland, always the same," the girls say. "Really, Mom, let's go somewhere different." As they lobby hard for Egyptian tombs and Roman ruins I realize they have caught it—the curiosity that prompts us all to go adventuring. ■

Catherine Findlay-Shirras, a writer and editor, lives in New York City when she is not traveling.

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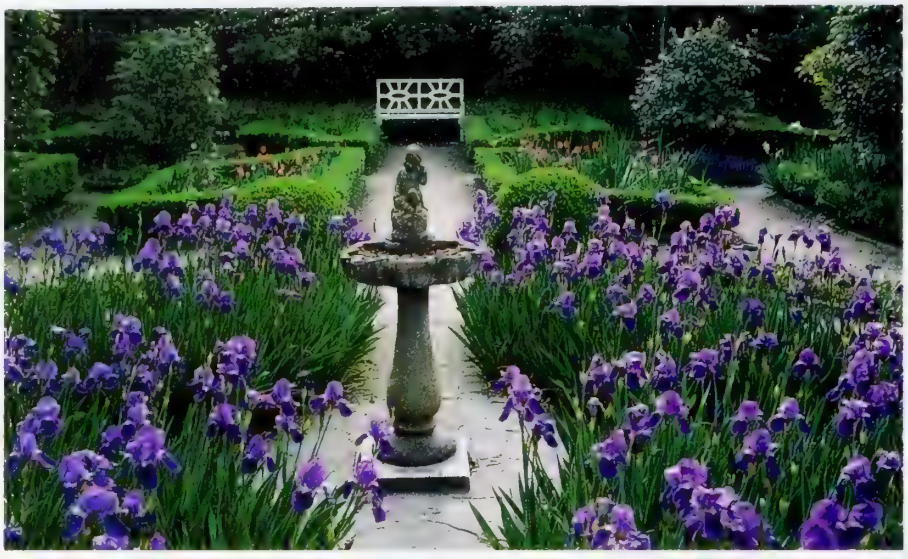
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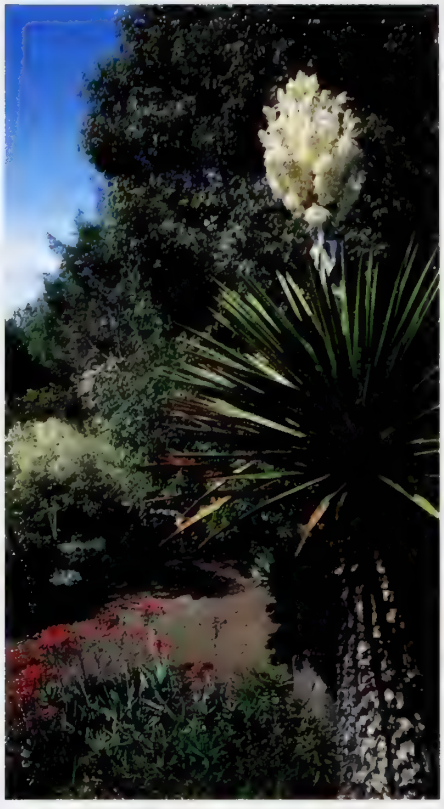
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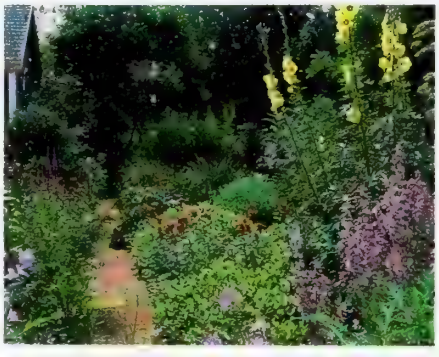
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Visitors welcome







Hundreds of private gardens are open every year all across our country. Here's how to see them

BY CECILE SHAPIRO

Touring private gardens is easier in England than it is here. Over there, you can pick up a current copy of *Gardens of England & Wales* and find out which ones will be open on any given day. This invaluable paperbound volume lists more than 3,000 privately owned gardens, all open to the public at some time during blooming season. You can also take a copy of *The Ordnance Survey Guide to Gardens in Britain*, with its incomparable compendium of gardens both public and private, brief essays on each, dates and hours of opening, maps and directions.

While no analogous guidebooks exist in the United States, it is still possible to visit hundreds of gardens in every section of the country. With a bit of know-how and a modicum of research you can create your own guide to private gardens. Here are some tips about how to get started.

Annual garden tours, usually fundraisers, are offered from March through September in towns and villages all across the continent, and anyone who wants to organize a vacation around them should consult a current copy of a valuable little paperback, *The Garden Tourist, A Guide to Garden Tours, Garden Days, Shows and Special Events*, edited by Lois G. Rosenfeld (mail-order information below). Most of these tours are one- or two-day affairs, but others, like Philadelphia's Open House in May, continue for two weeks. Historic Charleston, encompassing daily house and garden excursions, lasts about four weeks, as does Virginia's Historic Garden Week. (A list of some long-established garden tours also appears below.)

Nurseries with display gardens are in some sense semi-private: Many require appointments to tour, but they are easy to schedule. Look through the material at the beginning or end of your gardening catalogs; you may be surprised to discover how many plant people solicit your visits. Some nurseries, to be sure, simply grow rows of plants out back, but others emulate inspiring home gardens. One such is Hillside, the nursery Fred and Mary Ann McGourty run in northwestern Connecticut, where you can see flourishing examples of practices advocated in Fred McGourty's books *Perennials* (HP Books, 1982; $14.95) and *The Perennial Gardener* (Houghton Mifflin, 1989; $24.95). Another gem among hundreds of >

In Charleston in the spring rs of gardens like this iris-filled beauty (TOP LEFT) **invite the public. Gardens of Ruth Bancroft in California and Robert Dash in New York** (ABOVE LEFT) **also welcome garden tours.**



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Garden clubs have many advantages; one is that you can travel as a group to places that do not welcome individuals

possibilities is the small but exuberant Western Hills Rare Plants Nursery in Occidental, California, with its eclectic array of rare flowers and foliage in an unusual micro-landscape.

In her book, *Gardening by Mail* (Houghton Mifflin, 1994; $18.95), Barbara J. Barton includes a symbol for mail-order nurseries that boast demonstration gardens, some of them open by appointment only. (Don't be put off by this; simply phone and ask if you may visit on a particular day.) The Daffodil Mart, mail-order purveyor of bulbs in Gloucester, Virginia, opens its gardens for tours by reservation only, from mid-March to mid-April. Busse Gardens urges visits to their displays in Cokato, Minnesota, with tours by appointment. Siskiyou Rare Plant Nursery in Medford, Oregon, holds Open Garden Days on the first and last Saturday of each month. Holbrook Farm in Fletcher, North Carolina, conducts guided tours of its garden on Saturday mornings from June through September. The Antique Rose Emporium in Brenham, Texas, presents sturdy old-fashioned roses in landscaped gardens. Even giant wholesale seed breeders, such as Goldsmith Seeds, in Gilroy, California, nurture home-sized display gardens in addition to acres of trial fields ablaze with variations on the best-known annuals.

And when you are in California, treat yourself to some of the ornamental and vegetable gardens thriving in vineyards, especially those at Fetzer Vineyards and at the Iron Horse Ranch/Vineyards. The latter is a truly personal space, picturesquely climbing a tree-shaded hillside. Call or write first.

Just as some food magazines have test kitchens, so do a few publishers of gardening books or periodicals have demonstration gardens. *Sunset* magazine's headquarters in Menlo Park, California, is outstanding. Designed by the late great West Coast landscape architect Thomas Church, the garden represents idealized home grounds, with thousands of plants indigenous to the entire coast. *Southern Living*, another regional magazine, maintains a one-acre display at the Birmingham [Alabama] Botanical Gardens, where southern flowers are emphasized in gardens of continuous bloom. Rodale, publisher of books on organic gardening, stresses vegetables at its demonstration garden in Kutztown, Pennsylvania, but ornamentals are included too.

More than 200 display gardens throughout the United States, including Alaska, Hawaii, and almost every other state, grow the plants that are chosen each year as All-America Selections winners. New introductions of annuals, perennials and vegetables offer home growers a unique opportunity to see the plants that the professional seed and nursery people who compose AAS have picked as the best of the year. For a list of the locations of these gardens, write or phone All-America Selections (details below).

There's more! You may have read about the Garden Conservancy without realizing that it is a rich source for garden visiting. The $35 membership gives you entrée to an array of gardens, including properties sponsored by the Conservancy, such as the Ruth Bancroft Garden in Walnut Creek, California (an artful gathering of plants from arid climates), and Robert Dash's garden in Sagaponack, New York. In addition many gardens in various parts of the country are open on special days to Conservancy members only. In 1993, for example, members had the privilege of touring grand gardens on Philadelphia's Main Line, kitchen gardens in Bedford, New York, and estates on eastern Long Island. In 1994 tours are planned for western New Jersey; the hunt country of Maryland; Charlottesville, Virginia; and the suburbs of Chicago.

Local and national horticultural groups offer such a splendid variety of visits and tours that it would be a pity not to belong to at *(Continued on page 98)*



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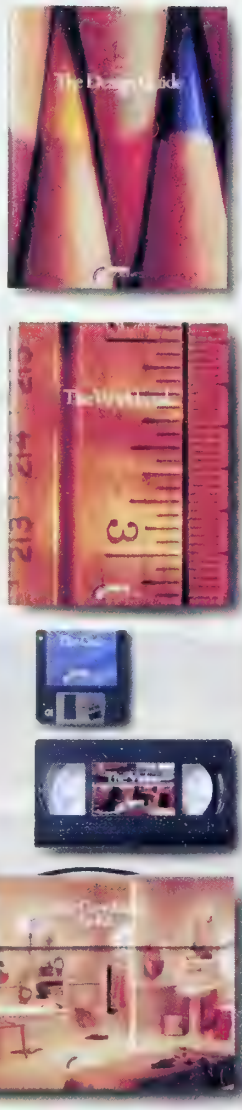
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Continued from page 92

least one. Statewide plant societies abound, many of them devoted to native plants. For example, the Hardy Plant Club of Northern Vermont roams the grounds of vast estates and simple summer cottages during the four or five warmer months. You can probably search out similar plant clubs in your own state through the state extension service, botanical gardens, gardening friends or local garden clubs.

Local clubs have many advantages, of course, but one of the greatest is that you can travel as a group to places that do not welcome individuals on their own. Photographer Derek Fell has established an ambitious old-fashioned garden, winner of numerous awards in a range of categories, called Cedaridge Farm. Located in Bucks County, Pennsylvania, its flowers grow informally in impressionist bounty throughout the seasons. It is open by appointment only to groups of gardeners, photographers and artists. Chanticleer, a 32-acre garden also in Pennsylvania, is open to all visitors on a limited basis but offers a full tour to horticultural groups.

Some national associations, like the American Horticultural Society at River Farm in Alexandria, Virginia, cultivate their own display gardens. The majority of national societies, however, in contrast to AHS, focus on particular plants, be they roses, hostas or ferns, or on a category like bonsai, herbs or conifers. The most active clubs, with energetic local chapters, are usually the best bet for garden visiting. The American Rock Garden Society is outstanding, with a number of chapters and a host of formidably knowledgeable members whose interests extend far beyond alpines. The annual meetings alone are worth the price of admission, for they invariably include visits to a score or more of imaginative home gardens. In addition, the international membership list of ARGS includes a symbol next to the names of members who welcome guests; all you have to do is write or phone.

Check out the "Horticultural Societies" section in *Gardening By Mail* you are sure to find at least one that will help speed you on your way to rewarding private gardens. Discover a great garden nearby and ask permission to take your club for a visit. Join the Garden Conservancy as well as a national society and enjoy the tours they sponsor. Garden visiting may not be quite so easy here as it is in England, but it *can* be done. ■

Cecile Shapiro writes gardening articles and book reviews for House Beautiful.

We cannot emphasize too strongly that visitors without reservations will not be admitted to gardens that require them.

GARDEN SOCIETIES

American Rock Garden Society, PO Box 67, Millwood, NY 10546; 914–762–2948. **The Garden Conservancy,** Box 219 Albany Post Rd., Cold Spring, NY 10516; 914–265–2029. **Hardy Plant Club of Northern Vermont,** c/o T.J. Boyle, 301 College St., Burlington, VT 05401; 802–658–3555.

DISPLAY GARDENS

All-America Selections, 1311 Butterfield Rd., Suite 310, Downers Grove, IL 60515; 708–963–0770. **American Horticultural Society,** 7931 E. Blvd. Dr. Alexandria, VA 22308; 703–768–5700. **Iron Horse Ranch/Vineyards,** 9786 Ross Station Rd., Sebastopol, CA 95472; 707–887–1507. **Fetzer Vineyards,** PO Box 227, Redwood Valley, CA 95470; 707–485–7634.

NURSERY GARDENS

Antique Rose Emporium, Route 5, Box 143, Brenham, TX 77833; 409–836–5548. **Busse Gardens,** 13579-10th St., N.W., Cokato, MN 55321; 612–286–2654 or 800–544–3192. **The Daffodil Mart,** Rt. 3, Box 794, Gloucester, VA 23061; 804–693–3966. **Goldsmith Seeds,** PO Box 1349, Gilroy, CA 95021; 408–847–7333. **Hillside Gardens,** PO Box 614, 515 Litchfield Rd., Norfolk, CT 06058; 203–542–5345. **Holbrook Farm & Nursery,** 115 Lance Rd., PO Box 368, Fletcher, NC 28732; 704–891–7790. **Siskiyou Rare Plant Nursery,** 2825 Cummings Rd., Medford, OR 97501; 503–772–6846. **Western Hills Rare Plants Nursery,** 16250 Coleman Valley Rd. Occidental, CA 9546; 707–874–3731.

PRIVATE GARDENS

Chanticleer, 786 Church Rd., Wayne, PA 19087; 215–687–4163. **Derek Fell,** Box 1, Gardenville, PA 18926; written requests preferred. **Rodale Institute Research Center,** 611 Siegfriedale Rd., Kutztown, PA 19530; 215–683–1400. ***Sunset* Magazine,** 80 Willow Rd., Menlo Park, CA 94025; 415–321–3600.

ANNUAL GARDEN TOURS

Delaware: *May*—Wilmington Garden Day, 3 Ridgewood Circle, Wilmington, DE 19809; 302–764–7426.

District of Columbia: *May*—Georgetown Garden Tour, 3224 N St., NW, Washington, DC 20007; 202–333–4953.

Georgia: *Late March*—Savannah Tour of Homes & Gardens, 18 Abercorn St., Savannah, GA 31401; 912–234–8054. *May*—Atlanta Botanical Garden, PO Box 77246, Atlanta, GA 30357; 404–876–5859. *June, August*—National Pond Society, PO Box 449, Acworth, GA 30101; 404–975–0277.

Kentucky: *June*—Garden Tour, Farmington Historic Home, 3033 Bardstown Rd., Louisville, KY 40205; 502–452–9920.

Louisiana: *March*—NOMA Home & Art Tour of Area Residences and Gardens, New Orleans Museum of Art, 1 Collins Diball Circle; PO Box 19123, New Orleans, LA 70179; 504–488–2631.

Massachusetts: *May*—Hidden Gardens of Beacon Hill, Beacon Hill Garden Club Ticket Chair, Box 302, Charles St. Station, Boston, MA 02114; 617–227–4392. *July*—House & Garden Tour, Lenox Garden Club, PO Box 552, Lenox, MA 01240; 413–298–3089. *August*—House & Garden Tour, Nantucket Garden Club, Orange and Pleasant Sts., Nantucket, MA 02554.

Minnesota: *July*—Garden Tour Minnesota Landscape Arboretum, 3675 Arboretum Dr., Chanhassen, MN 55317; 612–443–2460.

Mississippi: *March-April*—Natchez >

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Pilgrimage Tours, Canal at State St., PO Box 347, Natchez, MI 39121; 800–647–6742 or 601–446–6631.

New Hampshire: *June*—Pocket Gardens of Portsmouth: A Self-Guided Walking Tour, Unitarian Universalist Church, 292 State St., Portsmouth, NH 03801; 603–436–4762.

New Mexico: *May*—House & Garden Tour, Friends of the Rio Grande Botanic Garden, PO Box 27276, Albuquerque, NM 87125; 505–260–6077. *July-August*—Home & Garden Tour, Santa Fe Detours, 100 E. San Francisco St., Santa Fe, NM 87501; 800-DETOURS.

North Carolina: *April*—New Bern Spring Historic Homes & Garden Tour, New Bern Preservation Foundation, PO Box 207, New Bern, NC 28563; 919–633–6448.

Pennsylvania: *May*—Philadelphia Open House, 313 Walnut St., Philadelphia, PA 19106; 215–928–1188. Mother's Day Garden Tour, Scott Associates of Scott Arboretum, Swarthmore College, 500 College Ave., Swarthmore, PA 19081; 610–328–8025.

Rhode Island: *June*—Secret Gardens of Newport, 33 Washington St., Newport, RI 02840; 401–847–0514. *June*—House & Garden Tour, Providence Preservation Society, 21 Meeting St., Providence, RI 02903; 401–831–7440.

South Carolina: *March-April*—Festival of Houses & Gardens, Historic Charleston Foundation, PO Box 1120, Charleston, SC 29402; 803–723–1623

Vermont: *July*—Garden Tour Yellow Barn Music Festival, Route 2, Box 371, Putney, VT 05346; 802–387–6637.

Virginia: *April*—Historic Garden Week in Virginia, The Garden Club of Virginia, 12 East Franklin St., Richmond, VA 23219; 804–644–7776.

Washington: *June*—Whatcom in Bloom Garden Society, PO Box 4443, Bellingham, WA 98227; 206–738–6833.

Wisconsin: *July*—Garden Walk: Tour of Private Gardens, Green Bay Botanical Garden, Box 1913,Green Bay, WI 54305; 414–432–4224.

To order the 1994 edition of Lois Rosenfeld's book, send $14.50 to The Garden Tourist, 290 West End Ave., New York, NY 10014.

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Is your company throwing out dated computer equipment? Are you replacing old kitchen cabinets? Laura Adkins, founder of the Washington, D.C., MAGIK program, knows a nonprofit group or needy family that can put your castoffs to good use

BY AMY CLYDE







At the warehouse, FROM TOP: MAGIK volunteers distribute beds; Laura Adkins (at left) discusses plans for a delivery; staff for transitional housing facility for the homeless picks wallpaper; a truck is loaded with bedding for a homeless women's shelter in Virginia; volunteers take a break.

For four years Laura Adkins has practiced an enlightened kind of matchmaking. Her nonprofit organization, MAGIK (for Movement and Acquisition of Gifts in Kind), connects companies and individuals who want to dispose of used or superfluous items—furniture, building supplies, electronic equipment, appliances, clothing—with nonprofit groups and individuals in need. She has prevented 2,700 tons of discards from ending up in landfills, provided $8 million worth of material to 800 underfunded organizations, and hired 250 homeless and unemployed people as movers and drivers. "There's tremendous waste in this country and enormous need," she says. "I asked myself, What could bridge the gap? A centralized clearinghouse distribution center was the answer. And if you give businesses a successful vehicle for employing homeless people, they will do it over and over again."

Spending a morning at MAGIK's 14,000-square-foot warehouse in Washington, D.C., is like hanging out in a cross between a busy community center and a gigantic thrift shop. Volunteers and movers snack, chat and exchange information about job leads. Representatives from housing projects, members of struggling theater companies and others browse, checking out the 7.5 tons of bedsheets from the Army; desks and chairs from the Bush-Quayle reelection campaign headquarters; boots, nails and piles of other useful stuff. Meanwhile, Adkins works the phone, talking to a woman who doesn't like the colors of her kitchen cabinets anymore and wants to give them away, to a family that needs kitchen cabinets no matter what color.

This morning Adkins is expecting up to 8,500 beds from the Defense Department; 500 will furnish a shelter for Native Americans in Oklahoma, 1,000 will be divided among homeless people in California and homeless Haitian and Jewish immigrants in New York, and the remaining 5,000 to 7,000 will go to local children in shelters or low-income housing. And every D.C. child who receives a bed will also be immunized. >



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Thousands of discarded beds will go to needy children, and every child who receives a bed will also be immunized

Ron Cartier, the operations manager of a drug rehabilitation program called RAP Incorporated, arrives driving a van of donations from a housewares store. He is accompanied by three men in treatment, who start unloading. Cartier is a tough man, but he grows misty-eyed about Adkins. "Through her we've expanded our computer literacy program, and we now have private cubicles for one-on-one counseling," he says. "She's given us wood, cement and lights for vocational training, and desks for our classroom. I'm telling you, she's a godsend."

This is how MAGIK works: If a D.C.-area resident has something to donate, Adkins tries to find someone who needs it and will pick it up. Or she'll have movers—unemployed and homeless people who work for $8 to $15 an hour—haul it to the warehouse. Often, as in the case of RAP, a group that has been helped by MAGIK will volunteer its moving services. The recipients pay a small sum if goods must be shipped from the warehouse; usually materials go directly from donor to recipient and no fee is involved. Most recipients are located in the Washington area; some are in other parts of the country and even a few abroad. Adkins has outfitted several of the new and none-too-flush Washington embassies of the ex-Soviet republics. But, she says, "everyone gets bumped for the needs of children."

This is why MAGIK works: The moving fee donors pay is less than the cost of hiring a commercial removal company. And it's tax deductible. When Covington and Burling, one of Washington's biggest law firms, remodeled its offices, it called on MAGIK to cart away old furniture and equipment, finding the organization 10 to 15 percent less expensive than for-profit movers. *Congressional Quarterly* employed MAGIK four times during one renovation project. "Laura was able to meet my looming deadlines, and I saved $10,000," says Linda Zappasodi, director of administrative services for the publication. "We were able to donate a refrigerator to a playground in a rough neighborhood to keep the kids' milk cold, and provide work for some really pleasant people who needed it. I found the experience uplifting."

Adkins herself has known both deprivation and the kindness of strangers. She spent her childhood shuttling among her preoccupied father; her mother, a bartender, who has been married seven times; and other relatives. She recalls often having not enough to eat. After high school she drifted—waitressing, window-dressing, becoming a single mother.

One day when she was 27, she found herself in a Safeway market with only $11.25 in her wallet, and something snapped. "I thought, this is enough; I'm going to college," she says. "Until then I operated on the premise that everyone else knew what was going on, and everyone else was in charge. By twenty-seven, I knew that I could be in charge."

Adkins went on welfare and enrolled in junior college. An administrator at the school came up with bus fare, lunch money, day care, tuition. Adkins made the dean's list and transferred on scholarship to George Washington University.

By then she'd made the important friendship of her life—with Beatrice Naftalin, a middle-aged woman who enjoyed nurturing promising young people. A friend had introduced her to Naftalin, a graduate of Yale Law School and an investment wizard. "I thought she was perfect," says Adkins, a woman of lush proportions with the dramatic features of her Native American ancestors. "The first time I went to her house, I went around counting the bathrooms—there were thirteen! And you know what she and her husband, Alan, would do at dinner? Talk about ideas! It was wonderful!"

The Naftalins found Adkins eager to learn and rewarding to teach. Adkins ended up with a 4.0 average at George Washington, the first person in her family to graduate from college. "Now I give in a way that tries to imitate the Naftalins."

Adkins became an art psychotherapist for hospitals and health centers, and soon realized that housing was a huge problem for almost every one of her clients. That insight led her to work in public relations for the American Institute of Architects and to write a book called *The Search for Shelter Workbook*, a guide to constructing low-income housing and shelters. Now she heads her own consulting service on housing issues, but MAGIK consumes most of her time.

MAGIK ekes out an existence with virtually no public or private funding. It can't even afford a truck. The only staff member, Adkins works six or seven days a week, though she acknowledges the immeasurable help she gets from MAGIK board member Scot Hutchins, who handles the bulk of the paperwork and legal matters. She says she'll persevere no matter what. "I am the most selfish person in the world. The feelings this work gives me are so *good*." ■

Amy Clyde, a frequent HB contributor, has also written for The New Yorker *and for* Vogue.

YOUR JUNK MAY BE SOMEONE ELSE'S TREASURE

MAGIK Incorporated accepts donations in the Washington area. Call 202–483–3045. Here are other redistribution centers across the country:

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We go to Washington

The first call came last summer, while I was spending an August week at our house in Quogue, asking whether House Beautiful would like to cover the redecoration of the private quarters in the White House.

Would we! Of course, we said, and we would certainly be available any time the White House was ready to receive our editor, photographer and writer. Thanksgiving weekend turned out to be the time, so editor Peggy Kennedy and photographer Oberto Gili flew to Washington on Thanksgiving Day to begin work early the following morning. Marian Burros, a member of *The New York Times* Washington bureau, was also on hand for she was to write our story; and so was the decorator, Kaki Hockersmith, who would later be interviewed by Stephen Drucker. He would learn what it was like for her to be catapulted into instant fame when she was asked to decorate the family quarters of her Little Rock clients and friends, President and Mrs. Clinton.

When the two stories arrived we knew our readers would want even more, so we assigned two additional pieces, one by Claire Whitcomb on the history of decoration at the White House, and another by Barbara Gamarekian about touring Washington today. You'll find them all in this issue.

It has been an exciting project, captured best perhaps in the enthusiasm of Peggy Kennedy and House Beautiful's art director, Andrzej Janerka, back from their initial scouting trip to see the rooms our magazine would be photographing. They were mesmerized by everything they saw, from the grandeur of the rooms themselves to the historical and personal significance of each object on the President's desk, not to mention the modest pantry turned into a kitchen and dining room for informal times in the life of the first family.

As Hillary Rodham Clinton says, "The White House is both a home for its present occupants and for the presidency itself." We're glad that President and Mrs. Clinton invited House Beautiful in, and that through our pages we are able to bring you along.

Louis Oliver Gropp

EDITOR IN CHIEF

A visit to the White House

When the Clintons were ready to show their refurbished private quarters to the public, they invited House Beautiful to take the pictures and tell the story





Building on the yellow curtains and walls that remain from the Reagan scheme of the West Sitting Hall, the Clintons have reupholstered the sofas and French armchairs in yellows and cream, the club chairs in a cheerful Rose Cumming floral chintz. The new Axminster rug has delicately patterned flowers and ribbons. The Monet painting, *Morning on the Seine, Good Weather* (1897), as well as most of the furniture, is part of the vast White House collection.


"The challenge and the obligation is to sustain the historic integrity of the house"

BY MARIAN BURROS
PHOTOGRAPHY BY OBERTO GILI
PRODUCED BY MARGARET KENNEDY

The initial photographic glimpse America's armchair decorators had of the first family's refurbished White House led them to describe the Clintons as fanciers of Victorian style at its most Baroque—intensely vibrant colors, swags and festoons, tassels and gilding.

But a personal peek at the Clintons' private quarters provides a different view, one far more reflective of the people who live there—unpretentious and comfortable. There's hardly a tassel in sight.

"We wanted to create an atmosphere that was warm and welcoming and suited to how a particular family lives and spends its time," said Hillary Rodham Clinton in an exclusive interview for House Beautiful. "The challenge and the obligation is to sustain the historic significance and integrity of the house because it is a living museum, so you start with some givens."

The White House was not always treated as a living museum. Until the beginning of the 20th century, first families had generally redecorated in whatever style was currently fashionable. The simple furniture of the early 19th century was later replaced by curlicues, elaborate frescoes, Turkish curtains, even fringe hanging from one of the fireplaces. In 1882 an enormous screen of Tiffany glass was installed in the Cross Hall on the first floor. At one time, Mrs. Clinton pointed out, part of the long center hall on the second floor was used like a conservatory with rattan furniture, swings and big plants.

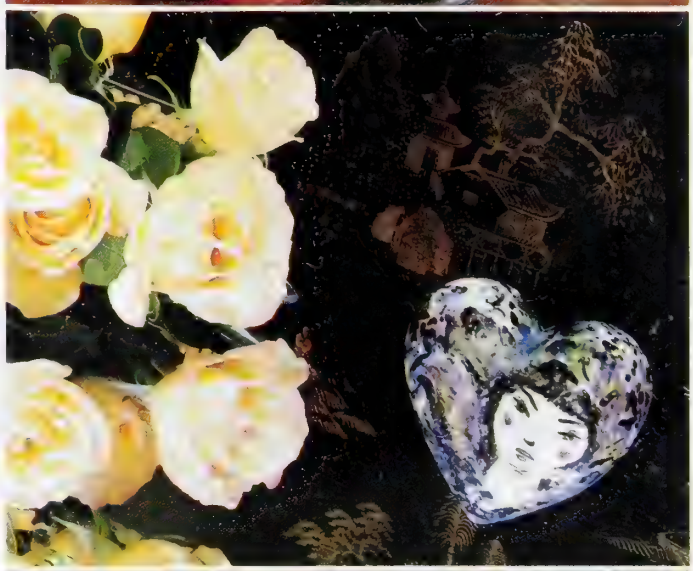
Efforts to give a period look to the house, which was first occupied by John and Abigail Adams in 1800, began in the early 1900s, but reproduction furniture was used. It wasn't until Jacqueline Kennedy lived there that museum-quality pieces became the focal point of the public rooms. It was then that the White House Historical Association was formed, along with a Curator's Office and Residence Staff. Some of the furniture and fine arts used in Mrs. Kennedy's redecoration had been moldering for years in storage; much else had been sold off because it was considered outmoded.

The Clintons, both history buffs, are anxious to carry on tradition. "We need to have either a timeless or a historical sense of the White House," Mrs. Clinton said, "because changing it from administration to administration has gotten more and more difficult and more and more expensive. We have to try to find a style to stand the test of time. Mrs. Reagan and Mrs. Kennedy's renovations were built on by us, not discarded. That's the way the house should be treated and dealt with from year to year—changed but in a way that reflects the continuity. It's not necessary to be historically accurate—it's more the creation of a mood, an atmosphere."

What is historically appropriate for the public and quasi-private rooms that the Clintons have redone—the Oval Office, the Treaty Room and the Lincoln Sitting Room off the Lincoln Bedroom—is not necessarily what the family wants to live with in the part of the mansion that is called the private quarters. In fact there is a striking difference between the decorating schemes of the two areas.

Referring to the intensity of the colors and the richness of pattern in the Lincoln Sitting Room and the Treaty Room, which the President uses as an office on the second floor,







Behind Hillary Rodham Clinton (OPPOSITE) is a painting by Lilla Cabot Perry, *Boy Fishing*. TOP: Personal touches include a photo of Mrs. Clinton's late father, Hugh Rodham; Mrs. Clinton with her mother, Dorothy Rodham. In the foreground, Mrs. Clinton's porcelain bird collection. ABOVE CENTER: A hand-painted ceramic box on black lacquer-and-gold table. ABOVE: The kitchen has contemporary paper by Country Life, Ficks Reed furniture.





On a table behind the President's desk are personal mementos: a gift of clay letters spelling out "Dad" with a four-leaf clover from Chelsea; a photograph of Mother Teresa, a bust of Franklin Roosevelt; a replica of the Clinton-Gore campaign bus. The patriotic primary colors used in the Oval Office (OPPOSITE) give it an energy appropriate for a young president. Presidential seal in the Prussian blue rug repeats in bas-relief on the ceiling. All fabrics by Scalamandré.





The Lincoln Sitting Room (OPPOSITE) **has a Victorian-style rug that echoes the Scalamandré ceiling paper. Ebonized wood chairs, a gift from the Lincolns, are upholstered in cut velvet.** TOP: **...e from the President's desk in the Oval Office, a Rembrand... ...le portrait of George Washington.** ABOVE: **Astral lamps... ...late Empire chest in the Lincoln Sitting Room. D... ...k on chair, Cowtan & Tout.**

Mrs. Clinton said, "We like color but we don't always like to have as much vibrancy. We like colors that are strong pastels."

Fortunately those are some of the colors Nancy Reagan used when she redecorated the private quarters on the second and third floors, because Mrs. Clinton was determined to keep whatever was salvageable from past schemes. For example, the curtains in the West Sitting Hall were retained, but the carpet in the East and West Sitting Halls and the Center Sitting Hall was worn though usable. It was moved to the third floor, where it brightens a smaller space that had been covered in an even more worn carpet of drab brown.

There was one exception to the make-do rule: the hand-painted wallpaper in the master bedroom that was covered with little birds. President Clinton told Kaki Hockersmith, the Little Rock decorator who is responsible for the White House refurbishing, to get rid of the birds. They reminded him of an Alfred Hitchcock movie.

While the Treaty Room, the Lincoln Sitting Room and the Oval Office are done in deep reds and golds with blues or greens, the private quarters are pastel tones of yellow, peach, pink, green and blue. The color scheme of the redecorated West Sitting Hall takes its cue from the old yellow draperies that frame the double-arched window. This is where the Clintons frequently gather and entertain guests, and it contains many of the family's personal mementos.

In Arkansas the kitchen in the Governor's Mansion was the gathering place for family and friends. In Washington the small pantry, once Margaret Truman's bedroom, has been turned into an eat-in kitchen.

"We love the second floor of the White House," Mrs. Clinton said. "We are left totally alone. We don't have the Secret Service people following us and we can tell the staff we will take care of ourselves, so it's like being in your own house when you are up there. I wanted a kitchen because I knew we needed a private place to have our meals. Even though the dining room is lovely, it's a big formal space. We use the kitchen for breakfast every day and for lots of dinners when we are not entertaining. We heat up lots of leftovers. My husband might come home from a golf game and I throw something together for him. And Chelsea eats there every night."

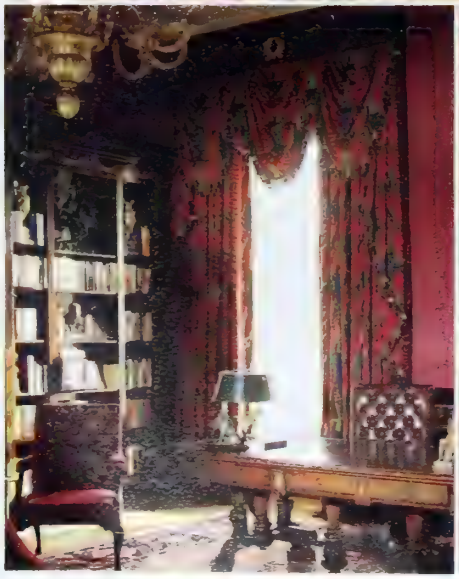
The private quarters have florals, chintzes, linens and silks that create what Hockersmith calls an English country feeling. "Chelsea," her mother said, "wanted a much less fancy room, so we took down the crystal chandeliers and put up brass things to tone it down and make it more of a teenager's room."

In addition to having a strong opinion about the master bedroom wallpaper, the President was involved in the plans for the Oval Office and for the Treaty Room. "It's very important that each president make his own space, and make a statement that reflects his personality," said Hockersmith, who had many conversations with the President about his preferences. "The President wanted a lot more energy, something patriotic."

The President's two offices reflect the youth and vigor of his administration: strong colors and dark, rich woods that are in sharp contrast to the subdued feeling that his predecessor preferred. In the Oval Office, pale blue and cream have been replaced by Prussian blue, crimson and gold. There are a number of John F. Kennedy photos and mementos as well as a Benjamin Franklin bust by Houdon and a bronze by Frederic Remington. Mrs. Clinton said the *(Continued on page 166)*











The Treaty Room [illegible] VIEWS is the President's study, his desk (OPPOSITE) the Cabinet table from 1869 on which the Spanish-American Peace Protocol was signed and, more recently, the Israeli-Palestinian agreement. The rug is a 19th-century Heriz. In the background is the President's favorite chair and ottoman reupholstered in ribbed blue, red and gold. TOP: The painting of the Spanish-American Peace Protocol hangs over the oldest piece of furniture in the White House, a Chippendale sofa [illegible]. Under the painting of *The Peacemakers*—Lincoln and his generals—stands a mahogany and marble table purchased by Andrew Jackson. On the President's desk, a boar, or possibly an Arkansas razorback. ABOVE LEFT: The drapery pattern in the Anderson is of trompe l'oeil swags. All trims by Christopher Hyland. CENTER: Reproduction Empire lamp belonging to the Clintons. RIGHT: Portraits of Churchill and Lincoln along with family photographs.



"Having few things clears your mind,"

says Zoran, the minimalist fashion designer

who doesn't bother with curtains or cooking

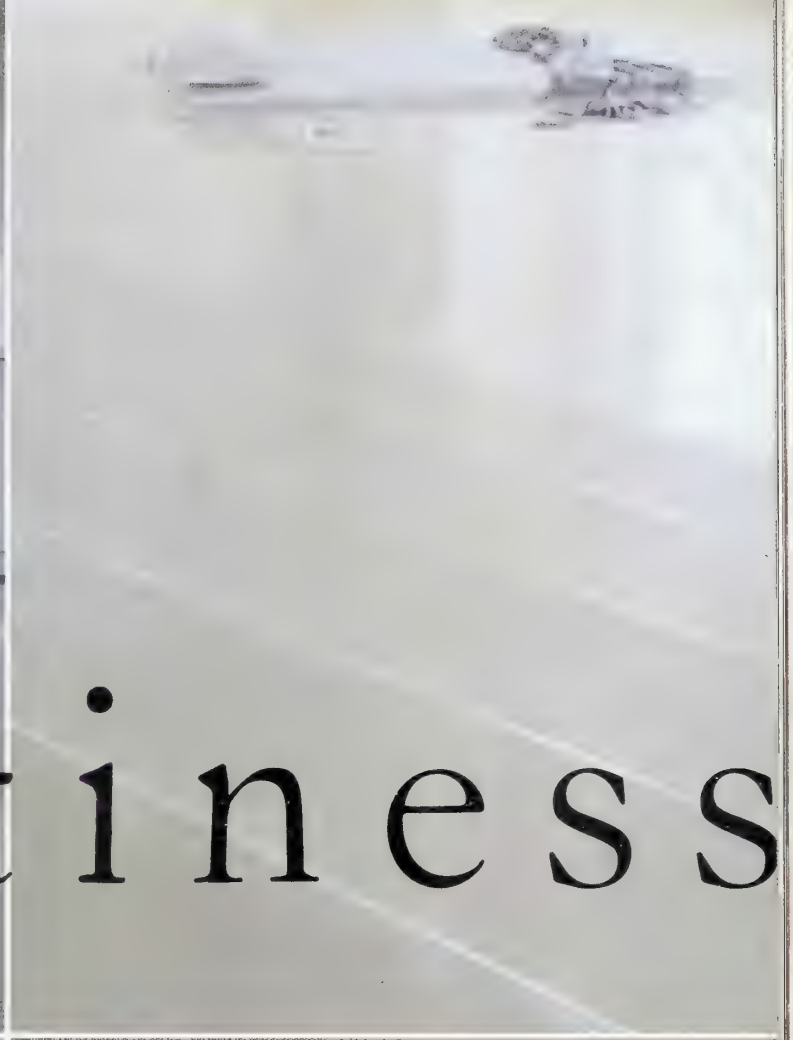
Brilliant





emptiness





his is Zoran's loft while inhabited, LEFT TO RIGHT, TOP BOTTOM: Massive columns are one of the reasons ople love lofts. When the partitions came down, ng stretches of windows appeared. Zoran's under- unter refrigerators are generally turned off and ed for storing his small wardrobe. The futon is oved seasonally to follow the sun. Zoran at home. Zoran design. Broad steps were added to the open ace. Panel in distance shields open shower.





BY JOSEPH GIOVANNINI
PHOTOGRAPHY BY PAUL WARCHOL
PRODUCED BY DARA CAPONIGRO

In downtown Manhattan, Zoran's loft is next to not there. It is a triumph of disappearance that translates into architecture the shimmering transparencies of the organza and chiffon he magically spins into clothing for devoted clients like Candice Bergen, Gloria Vanderbilt and Isabella Rossellini.

The famous master of fashion subtraction who designs by eliminating everything extraneous—buttons, zippers, loops, pockets—practices at home what he preaches. For over a decade Zoran, trained as an architect in Europe, has distilled in his loft a brilliant nothingness, where high-gloss white walls and higher-gloss white epoxy floors create illusions of great depth in their echoing reflections.

The existing exposed brick walls and wood beams and natural wood floors were not what Zoran had in mind for his more than 3,000-square-foot space: "Very hippie." He wanted a "clinical" environment he could clean up in three minutes. Ripping down partitions, plastering and painting all the surfaces, he revealed a perimeter of windows capturing intimate and detailed street views and long expanses of downtown skyline.

The loft is most magical at night with the halogens doused. The city lights outside the circumferential windows reflect on the floor and walls as though on a lake. The apartment turns inside out, becoming a void while the city becomes the solid.

The main architectural event in the eleven-foot-high loft is a set of shallow stairs crossing the space and leading up to a plateau where he and New York architects Peter Moore and Peter Pennoyer, with whom he consulted, sited a large open shower bracketed by two translucent panels. "I use it like a car wash," says the unsentimental Zoran. He gets up, walks through the spray, dresses, and heads to his studio downstairs.

A second set of shallow steps leads down to a sleeping area furnished with a futon. The pallet, with its cashmere blanket, looks both monastic and decadent, like Zoran himself, wearing a beard that is messianic verging on vagrant. "Muggers see me coming and cross the street," notes the designer, customarily attired in a T-shirt, loose pants and moccasins without socks.

Never one to be possessed by possessions, even emptiness, Zoran is leaving this rarefied space to move farther downtown, away from the gentrification he feels is snuffing out creativity in the neighborhood.

Zoran may be moving, but moving is different for a man who does not shave and has no razor, does not cook and has no kitchen. When Zoran moves, he plans to climb into a taxi headed south with his toothbrush. He takes next to nothing; he is leaving nothing behind.

Furnishing the plateau are a Wink chair by Toshiyuki Kita and a sixteen-foot-long table topped in white Corian and set at a dynamic diagonal with gray floor cushions.

For more detail [illegible]ader Information





Gentlemanly lair



Designer Eric Cohler's enthusiasms are rooted in an empire of cultures embracing Chinese porcelains, African carvings, a gilded Louis XV desk and (near lamp, right) a Cecil Beaton photograph.

A young man's densely furnished town house apartment shows the enduring appeal of English country style













BY JUNE KURT
PHOTOGRAPHY BY JACQUES DIRAND
PRODUCED BY CAROLYN ENGLEFIELD

For two hectic years, all of Eric Cohler's several ives converged in his not very large apartment at the top of a New York brownstone. Somehow he made room for it all. While beginning a graduate degree in historic preservation at Columbia's graduate school of architecture, he had also aunched an interior and architectural design firm out of his tudy. And since the past is his passion, he was not about to give up his own history: Everything from his grandfather's Buddy L toy truck and a 1930s family telephone to porcelains nd portraits gleaned during his many trips abroad hold a place n Cohler's apartment, as well as in his heart.

What pulls these collections together is the Manhattan-bred designer's unmistakably English style of magpie harmony—of pedigree amid eccentricity. "Yes, I'm a traditionalist," he declares, "but I like some things to be amusing, a little off, to make people do a double take." Just such a head-swiveler is the ceiling of the Chinese-red living room: a fanciful night sky painted with many deep blues, gold-leaf stars, and a man in the moon. "I thought, What can I do on a shoestring? Paint!"

Cohler also chose warm, intense colors on the theory that they make small rooms seem grander. Against these traditional tones, antique wood glows as if freshly polished, a bold fabric (on one main piece per room) speaks out with authority. When the apartment was full of colleagues all day, a cheerful chaos reigned, but eventually the design firm of Eric D.W. Cohler, Inc., outgrew the study, leaving him space to do his own homework at his own drafting table. It is wedged, of course, between growing collections. "Right now," says the enthusiastic Cohler, "I'm particularly interested in portraits of women, modern master photos, English furniture—and neckties."

"I loved the high ceiling," says Cohler of his living room (OPPOSITE), "so I painted it to feel even higher." At night the picture-book heaven comes alive with up-lights. On love seat: Clarence House's Jeu de Cartes. THIS PAGE: Cohler's design firm started in his study, cheered on by collections of vintage toys and photos. Federal settee wears Oriental remnants.





Initially, Cohler found the small 15-by-12-foot brownstone bedroom very depressing. "I decided to fill it with everything I loved best," he says. Treasures of this gentlemanly lair include a rare T'ang dynasty camel on mantel. American Empire mahogany secretary holds even more objects, and a portrait collection warms the walls.

For more details, see Reader Information.



Lussier built the mantel around the fireplace in his living room with robust bolection molding. A gilded Venetian phoenix carved out of wood alights on a marble scagliola table. Silk taffeta curtains and upholstery fabrics all by Scalamandré.

A fine framework

Roger Lussier presides over a framing shop and gallery where he shows drawings and engravings, many of which migrate to his own home. A collector with impeccable taste and a discerning eye, he creates a luminous environment in Boston's genteel Back Bay







BY CHRISTINE PITTEL
PHOTOGRAPHY BY
THIBAULT JEANSON
PRODUCED BY
CAROLYN ENGLEFIELD

Think of the light in the air after an afternoon snowfall—that soft haze of white with the glint of the fading sun. That is the light inside Roger Lussier's Back Bay Boston apartment, where objects seem suspended in a newly quiet world. At first glance, the living room looks monochromatic, but there is an elusive palette. "I'm not fond of most colors," explains Lussier. "I'm very happy with browns, grays, creams and whites." Yet even the mushroom brown satin on the easy chair has a shimmer, and there's the tinge of distressed gold on an 18th-century Italian armchair and on old carved gilded candlesticks turned into lamps.

Lussier is a framer by profession, accustomed to composing objects, and each of his rooms becomes a three-dimensional







Roger Lussier is a master at tablescapes, like this one in the bedroom (ABOVE), accented by family photographs and a French bronze-doré clock. RIGHT: He likes the play of textures between the old books on the Italian side chair, the stone garden finial, the masked Venetian figurine. OPPOSITE, CLOCKWISE FROM TOP LEFT: An open Swedish Gustavian desk displays a composition of creamware. A Venetian mask, an 18th-century couple. On a Dutch table marbleized slate gray by painter Cheryl Battaglia, a Venetian looking glass. She also painted gilt-edged trays.



The wide hall (ABOVE) is used as a dining room, with Italian chairs around a French fruitwood table. Lussier installed the large mirror to reflect light into the windowless space, and hung rusted tin lanterns and a sconce concocted of iron, wood and tassels from gray taffeta sashes. OPPOSITE ABOVE: An empty closet is transformed into an eccentric still life, stocked with a Venetian painted chair and a cupboard full of creamware. OPPOSITE BELOW: Lussier designed this efficient kitchen with plenty of cupboards for more creamware and Chinese export porcelain.



composition bound together with cream. "I had all the walls covered in canvas, then painted and glazed to a fine texture in pale gray." He collects drawings—French, Italian, Flemish, and many by Boston artists—so the gleam of gold frames is everywhere, reflected in exquisite antique mirrors often tucked in odd corners, rarely at eye level since looking into them is not the point. What he's really after is light: "Now I understand why they used gold and silver in the early days. Look how bright it makes the room." He likes drawings rather than paintings because all that color would be jarring to him. "I love to look at paintings," he explains. "I just don't want to live with them. I'd rather see the work in progress."

This collector owns more chairs than he could possibly sit on—25 at last count—and gilded backs or armrests bring light into the middle of the room. A pearlescent 18th-century Italian grotto chair looks as if it had been dragged up from the bottom of the ocean. A painted Venetian



chair finds a spot near the window. "It even feels Venetian," says Lussier. "Light. Delicate. Ravaged."

When he was twelve years old, growing up in Worcester, Massachusetts, his father took him to the Isabella Stewart Gardner Museum in Boston, which is modeled on a Venetian palazzo. "That extraordinary eccentric atmosphere really inspired me," he declares.

In his apartment he too cultivates the unexpected. Large pieces of furniture like the sofa are neutralized with upholstery in evanescent fabrics so that the accessories become the environment. Lussier is especially fond of small drawings ("When they get big, you lose the mystery") and he frames each one like a jewel, floating it in a vast expanse of cream matting. That refined sensibility transforms a simple apartment into a radiant self-portrait.

In the bedroom (RIGHT), **the upholstered sleigh bed in front of the fireplace is covered in a beige-and-cream striped linen from Scalamandré with a woven wool throw by Jeannette Harvey Bart.** ABOVE: **Lussier likes his screens hung, not standing folded. This one is French showing sepia figures depicting the New World on a yellow ochre ground.**

For more details, see Reader Information





Trumpets of white *Datura* at the left are other white petunias in a swagged terra-cotta pot 2½ feet high. White *Lilium regale*, flushed with pink, reside a festooned urn at right.



Small wonder

A tiny garden of style, wit and imagination flourishes within tall brick walls in a busy London neighborhood

BY ELUNED F. PRICE
PHOTOGRAPHY BY CLIVE NICHOLS

This London garden is small. If you've never tried swinging a cat I wouldn't start in Anthony Noel's garden. A mouse, maybe. But he has culled many virtues out of serious spatial challenges; he has created an *objet de vertu*, small but artistically perfect. At the same time he has nimbly dodged the dangers inherent in such a creation, those of prissiness and preciosity, by bringing to his gardening the quality of merriment. It is his juxtaposition of the traditional with the downright comical that gives his garden éclat. Noel disdains horticultural hauteur.

An optimist would measure the garden as 17 by 40 feet, but the latter figure includes 10 feet of antiqued brick path up the side of the house. It is surrounded by brick walls of neighboring houses and offices. You are prepared for some theatricality in the garden by the doors opening to it: double French ones, painted a distressed turquoise with bright blue Venetian glass handles against a brass asteroid door plate. Step through and all the conceits of a diminutive Versailles await you: swagged stone urns and terra-cotta pots, ornamental stone pineapples and cannonballs, obelisks and pyramids, trompe l'oeil trellis, and topiary.

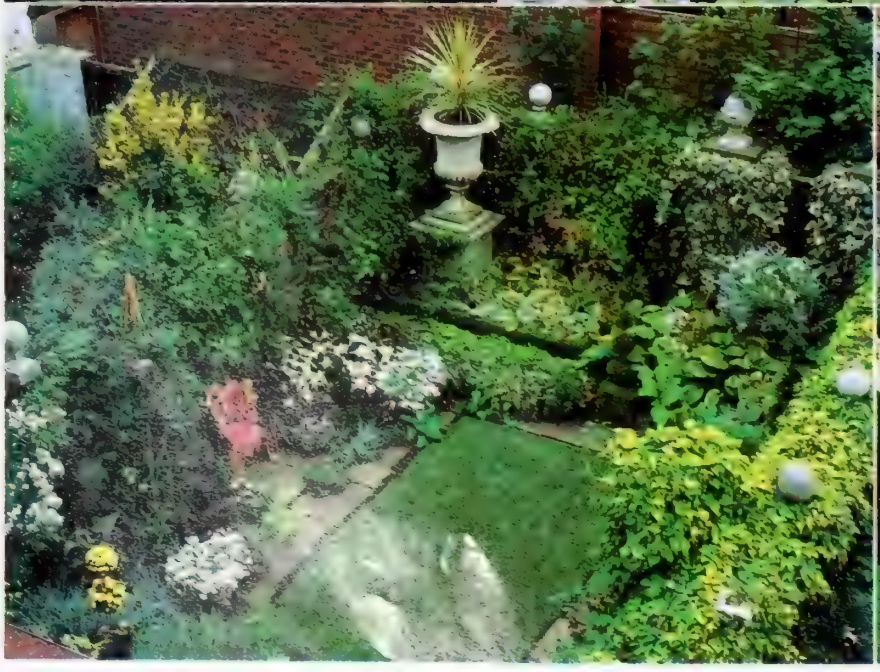
But look closely. The giant terra-cotta pot, festoons and all, is indeed giant. It dwarfs the proportions of its surroundings and the small solitary box ball it contains. This is your first whiff of the absurd. Here is a row of much smaller pots holding a mophead box on a long stem: mopheads on mopsticks. But here is another row of the same, and another, and another. Aren't there rather too many? Another thing: This classical nicety of Poseidon's mouth for a fountain is framed by a brick structure resembling nothing so much as a fireplace, except that the hearth is a rectangular pool with striped watering cans for firedogs, and on the mantelshelf small flowerpots replace the traditional garniture. This is grand-scale pastiche in a small-scale parterre. It allows you to savor the decadent aromas of historical allusion without inhaling deeply. *(Continued on page 163)*

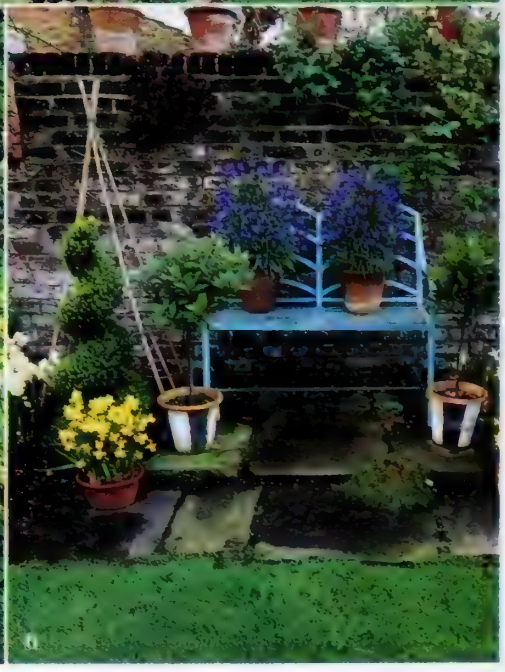


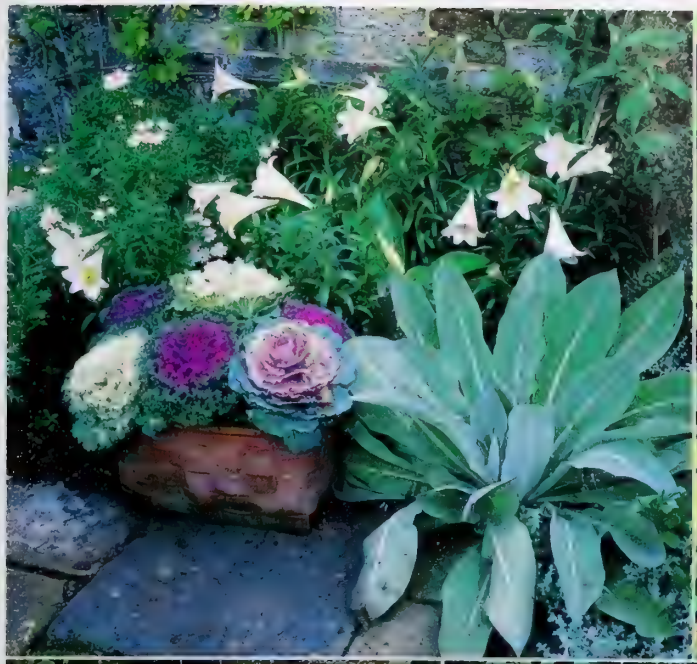


















Says Anthony Noel, "If you make the hard landscape ancient and crumbling enough, you can get away with any amount of ornamentation." (1) The fleshy blue leaves of *Hosta sieboldiana elegans* form a backdrop to box balls in sky-blue-and-white striped pots. (2) Striped gray and lemon prickle-edged leaves of *Agave americana* 'Medio-picta' in a stone urn. (3) Lion's head spitting over the pebbles flanked by the giant snowdrops of *Leucojum* and yet more mini-box. (4) Anthony Noel center-stage beside his fireplace fountain. (5) An aerial view taken in autumn. The pool is surrounded with *Nicotiana alata* 'Lime Green', Danish marguerites and white petunias. Golden hop grows up the side. (6) Twin bowls of *Narcissi* 'Tête à Tête' stand in front of spirals of box. At left is a clump of *Narcissi* 'Bridal Crown' and on the blue-painted seat pyramids of *Muscari* grow through moss-covered chicken wire. (7) Ornamental cabbages in a terra-cotta strawberry punnet with *Lilium longiflorum* behind and the long gray leaves of *Verbascum* beside. (8) *Clematis viticella* 'Royal Velours'. (9) Spikes of aubergine *Cordyline australis* echoed by Noel's jazzy 1950s zigzags in black on shocking pink. (10) Palest pink ivy-leaf geranium *Pelargonium* 'Elegante' in a turquoise painted pot. (11) Black-and-white universal pansies in baby blue and cherry pink pots.





On the left (THIS VIEW), plummy *Lavandula pedunculata* grows above creeping white *Silene vulgaris maritima* 'Flore Pleno'. In the urn the rare *Agave americana* beside massed white *Verbascum*, white petunias and mopheads of sweet bay beneath. The tepee is for white perennial sweet peas. In the scalloped pot in the foreground grows *Pelargonium* 'Splendide'. LEFT: The irregular edge of the lawn is cut to conform to the stone flagging.

For more details, see Reader Information



Timeless romance

The classics remain the favorites on bridal registries and wedding tables—ivory china with lustrous gold accents, delicately etched crystal, stately silver



Understated el[illegible] (ABOVE, FROM LEFT): Richard Ginori gold-patterned Donatello china; Royal Copenhagen's White Full Lace china; [illegible]'s Chinese Bouquet china, a 1930s design in raspberry; and Royal Worcester's gold-rimmed Marquis china. OPPOSITE: [illegible]ulptural crystal: Waterford's Bermuda goblets, their first uncut pattern; a graceful Baccarat pitcher and a [illegible]ted vase from Miller Rogaska. Mottahedeh candlesticks; Lunt salt and pepper.





BY JILL KIRCHNER

PHOTOGRAPHY BY LUCIANA PAMPALONE

PRODUCED BY DARA CAPONIGRO

"Something old, something new" begins the wedding-day rhyme, and it's particularly descriptive of table settings these days as couples mix heirloom pieces or china designed two centuries ago with modern gilded cachepots or colored glass bowls. The underlying thread is a classic elegance, a simplicity of form and coloration that draws a clear line between understated and overdone. "These are classics that transcend fashion; they have stood the test of time," says Elizabeth W. Feagans, vice president of marketing for Royal Worcester, about the china introduced through their Royal Collection. Patterns like Marquis on the previous page were designed for royal families in the late 18th century and incorporate such characteristic design elements as eyelash (feathered) gilding with 22-karat gold.

Another reason for the popularity of simple all-white or gold-rimmed patterns is that they mix and match well with china one might have inherited or perhaps bought at an estate sale. With classic shapes and colors you can wed more modern pieces such as the Puirforcat teacups and the gold-splashed champagne flute with old-fashioned pieces like the gold-etched Saint-Louis wineglass. "They are pieces that are very distinctive alone, but understated enough to work with other elements," says Feagans, defining the classics. "They have a timelessness."



Opulent 24-karat gold-painted teacups from Robert Haviland & C. Parlon mingle with gold-accented champagne flutes. FROM LEFT: Dante Marioni; Lenox; Bergdorf Goodman; Val Saint Lambert; red-wine glass from Saint-Louis; Oneida tray. Dartington Crystal footed bowl. Vera Wang wedding dress; cake by Colette. OPPOSITE: The alluring luster of gold in Nacres Sand teacups by Puiforcat and gold-handled bowls by Palais Royal (TOP LEFT) or in the Vietri gold-leafed cachepot (TOP RIGHT). BELOW: Tiffany & Co.'s Flemish sterling flatware (DETAIL, PRECEDING PAGES) is shown off by crisp organdy and ribbon-edged napkins by Archipelago.

For more details, see Reader Information and Prices & Sources



Wright's eagerness to rethink common architectural problems resulted in buildings that still seem amazingly modern. His Johnson Wax offices and research tower, built in Racine, Wisconsin, 1936–1951, THIS PAGE, make the workplace a daily adventure. INSET RIGHT: Frank Lloyd Wright in 1952.







A major retrospective celebrates America's

Frank Lloyd Wright at MoMA



greatest architect and the enduring appeal of his designs and ideas. Why is Wright still so popular and what do his works mean today? A critic looks at the legacy of this legendary genius





Wright called Wingspread, THIS PAGE, the last of the Prairie Houses. Taking its name from the dynamic pinwheel shape of its floor plan, this sprawling house near Racine was built in 1937 for Herbert F. Johnson, Jr., head of the wax company. Of Wright's bravado he said, "If that guy can talk like that he must have something."



BY MARTIN FILLER

PHOTOGRAPHY BY FARRELL GREHAN, PERMISSION FROM THE FRANK LLOYD WRIGHT FOUNDATION

"Frank Lloyd Wright: Architect," the major retrospective on view at the Museum of Modern Art in New York through May 10, comes at a difficult moment for Wright's profession. The economy, the environment, and the enduring values of architecture all seem to have been badly served of late. Interestingly, though Wright's direct effect on architecture has been deemed less important than that of other great masters of modernism, his ideas now have more in common with current concerns than the ideas of his more influential contemporaries.

How to build economically, ecologically and timelessly was demonstrated by Wright over and over again throughout a 72-year career of incredible scope and achievement (born in 1867, he lived until 1959). He executed over 400 structures and designed hundreds more, everything from churches to gas stations, from an amusement park in Illinois to a state capitol for Arizona, from an opera house for Baghdad to a Connecticut country house for Marilyn Monroe and Arthur Miller. Some of Wright's schemes were great and a number were not, but all bear the stamp of a stupendous personality the likes of which we will never see again. Wright is among the rare artists of the ages whose works will surely hold meaning for new generations, no matter how far removed they are from the maker's time and place.

That is reconfirmed by the young people for whom the MoMA show is an introduction as well as a revelation, yet even those long familiar with Wright will come away overwhelmed. As with the great MoMA Picasso retrospective of 1980, one is not only impressed by individual masterpieces but awed by the torrential creativity that poured forth from this master for so long.

The ravishing drawings on display are reason enough to make the exhibition a must for anyone interested in architecture, but there are also photographs and models of Wright's buildings and six full-scale wall constructions that show the material and textural qualities of Wright's work. Additional food for thought is provided by the superb, handsomely illustrated catalog edited by the exhibition's curators, Terence Riley and Peter Reed, and distributed by Abrams. In a

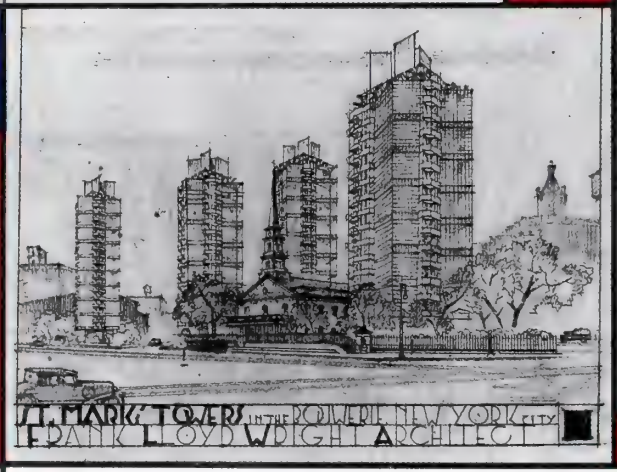




Wright constantly sought innovative, affordable approaches to housing, as in his own Taliesin West, ABOVE, begun in 1937 in Scottsdale, Arizona; his pre-fab American System-Built House of 1915–17, BELOW LEFT; and his Usonian schemes, the first of which was his Jacobs house of 1936–37 in Madison, Wisconsin, TWO VIEWS, BELOW RIGHT. St. Mark's-in-the-Bouwerie Towers, New York, 1927–31, BOTTOM LEFT, a rare Wright high-rise, was never built.









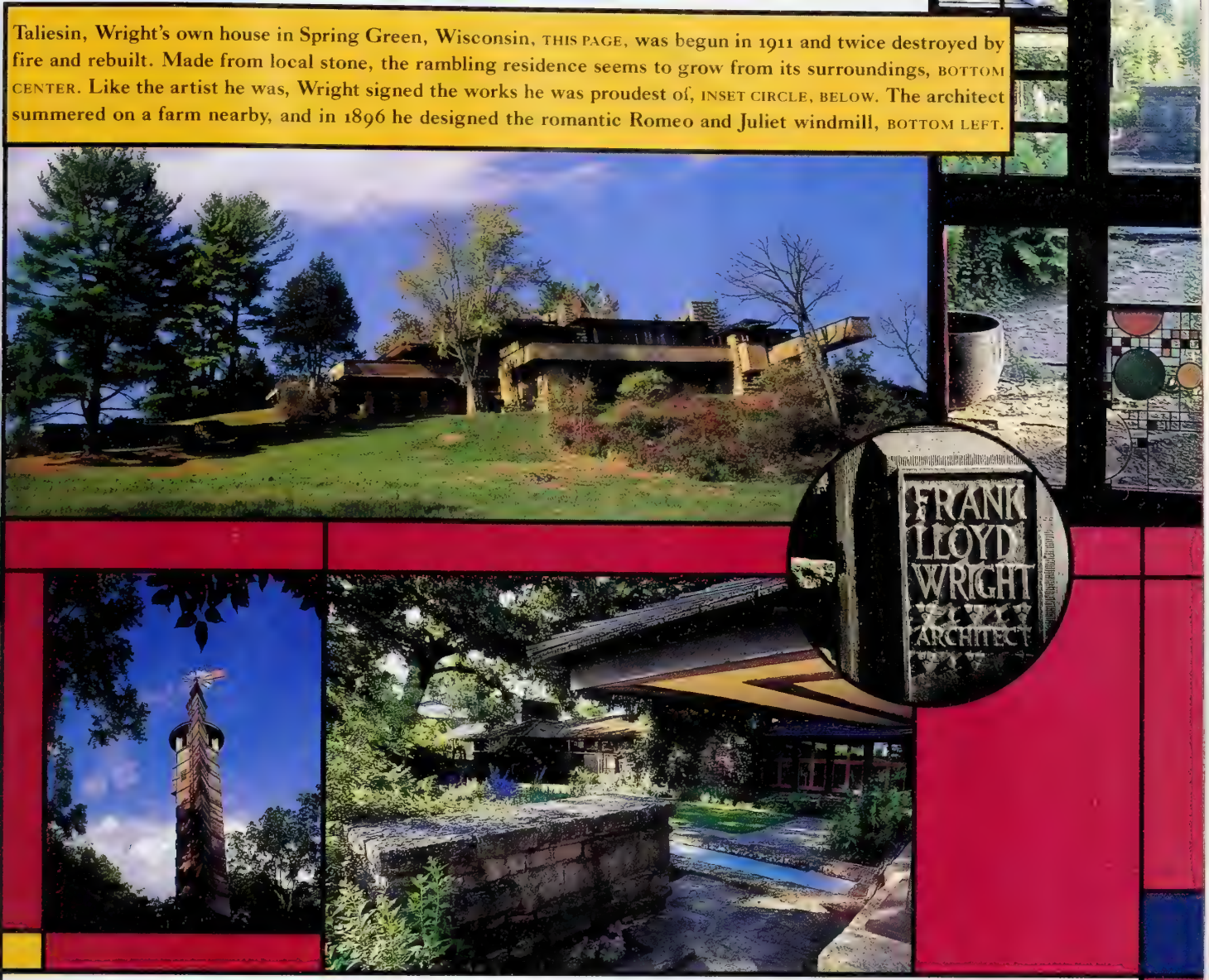
healthy departure from the unrelieved adulatory tone of too many exhibition publications, this one raises intriguing questions about Wright's limitations and failures. William Cronon deals frankly with the architect's notorious leaking roofs and other structural problems, for example, without diminishing an overall respect for his huge accomplishments. So unassailable is Wright's place in history that a critical approach can be taken with no fear about the final assessment.

Among the other provocative essays is Gwendolyn Wright's fascinating look at the changing nature of Wright's domestic designs, by far the largest portion of his output. Wright was exceptionally adaptable to the needs and budgets of a much wider public than most other high-style architects. Big suburban Prairie Houses for upper-middle-class patrons formed the basis of his early career in Oak Park, Illinois; Wright's famous Robie house of 1908-10 in Chicago cost the then-staggering sum of $45,000 without the lot. The no-frills Usonian houses, a Wright coinage standing for the United States of North America, were built all across the country during the last two decades of his life. A 1939 house in Michigan for Alma Goetsch and Katherine Winckler, two college instructors who made a combined income of $4,500 a year, was built for a mere $6,500.

Unlike some designers who depend on fine materials and expert craftsmanship to carry their ideas, Wright forged ahead, undeterred by changing economic conditions and social patterns. Having to use plywood, cinder block, and do-it-yourself labor was no problem for the master. If luxuries like formal dining rooms, enclosed garages, and full basements became unaffordable and had to go, so be it. To him it was the quality of the concept that mattered, not the finished product as precious object. Almost no other major architect of the Art Nouveau period during which Wright reached professional maturity was able to make the transition to the new realities of 20th-century construction as skillfully as he did.

Wright was surprisingly approachable, even after he attained international celebrity equalled in his time only by

Taliesin, Wright's own house in Spring Green, Wisconsin, THIS PAGE, was begun in 1911 and twice destroyed by fire and rebuilt. Made from local stone, the rambling residence seems to grow from its surroundings, BOTTOM CENTER. Like the artist he was, Wright signed the works he was proudest of, INSET CIRCLE, BELOW. The architect summered on a farm nearby, and in 1896 he designed the romantic Romeo and Juliet windmill, BOTTOM LEFT.



George Bernard Shaw, another long-lived survivor of the 19th-century reform movements and careful cultivator of his own colorful image. Wright designed several houses for middle-income clients who wrote to him after seeing his work in national magazines.

The first appearance of Wright's work in a nonprofessional periodical was an article on his own house in Oak Park published in House Beautiful in 1897 just a year after this magazine was founded, its name taken from a book Wright had designed a year earlier, *The House Beautiful*, by William C. Gannett. Publications of Wright's work in Germany and Holland in the 1910s and 1920s had an immediate effect on new design in Europe, a breakthrough that no American painter, composer or writer had been able to make. He pushed for whole issues of magazines to be devoted to his work (House Beautiful did so in 1955 and 1959), and he often took a hand in designing the layout and graphics. As Wright wrote in 1953 to Elizabeth Gordon, the longtime editor-in-chief of House Beautiful who was one of his most ardent promoters, "It is no longer necessary for any architect to know construction. He must know journalism."

Of course Wright did know construction, and he kept abreast of new building materials and methods throughout a lifespan that saw the practice of architecture thoroughly transformed. Wright remained haunted for years by having seen a wing of the Wisconsin State Capitol collapse while he was an engineering student at the state university there in Madison. The lesser problems of some of his structures came from experimentation with untested techniques. His concrete "textile block" houses of the early 1920s in Southern California have been a nightmare to maintain and restore. And the innovative Pyrex glass tubing that Wright used for skylights in his Johnson Wax Building of the late 1930s in Racine, Wisconsin, had to be replaced with a plastic look-alike when that streamlined landmark was renovated not long ago.

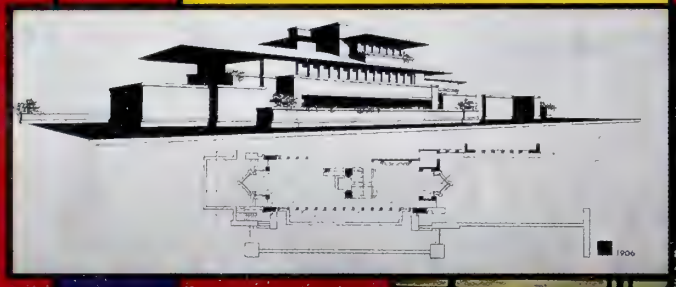
As Kenneth Frampton points out in his informative MoMA

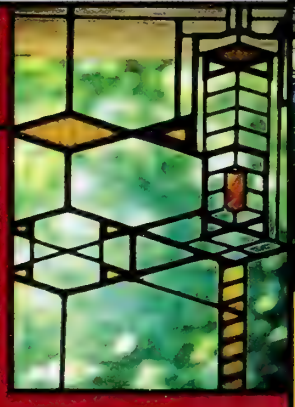
Wright's two Taliesins epitomized his vision of the house united with nature, but he was a resourceful master of all forms of American domestic design





Unity Temple in Oak Park, Illinois, ABOVE AND RIGHT, a Unitarian-Universalist church of 1905–8, is one of Wright's most inventive designs. An early use of concrete, it shows how little he was constrained by tradition, even more remarkable because he was the descendant of Unitarian ministers.







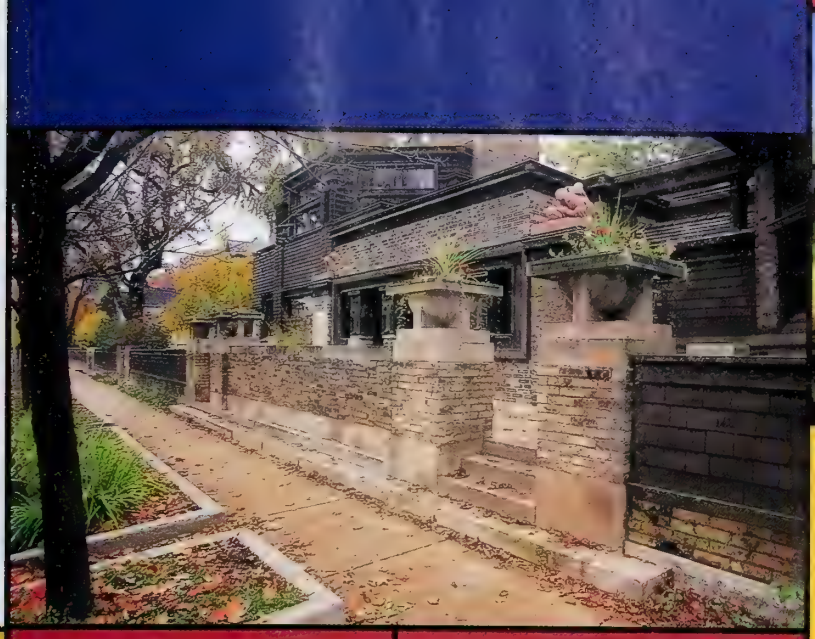
The Robie House of 1908–10 in Chicago, ABOVE, CENTER LEFT AND LEFT, is the most sophisticated of Wright's Prairie Houses. To gain privacy on a tight lot, he placed the main family rooms on the second floor, above the gaze of curious passersby on the sidewalk.

catalog essay on Wright and technology, the architect always saw the machine as the servant of mankind, not the other way around. Wright hated the mechanistic appearance of Le Corbusier's architecture of the 1920s and did not think that a building made by machines had to look like one. Even Wright's most audacious visionary schemes have a charming, romantic aura to them that is more Jules Verne than Buck Rogers. No wonder Wright is remembered not as a technocrat but as a humanist.

Every architect searches for a system that can help make good design easier, from the Golden Section devised by the ancients to the pattern books that were still popular when Wright was a boy. Born and raised in the southern Wisconsin countryside, Wright was always convinced that the key to great architecture lay in nature. In her MoMA essay, Gwendolyn Wright (no relation) notes that "Accepting what was given, he hoped to tap into a hidden order of natural forces." That Wright succeeded brilliantly in doing so is proved by his ability to build in perfect harmony with environments as different as those of the lush Helena Valley he grew up in, where he created Taliesin, and the Sonoran Desert of Arizona, site of his other great house for himself, Taliesin West.

Wright and his relation to the landscape is the theme of Terence Riley's insightful MoMA essay, which cites not just the character-

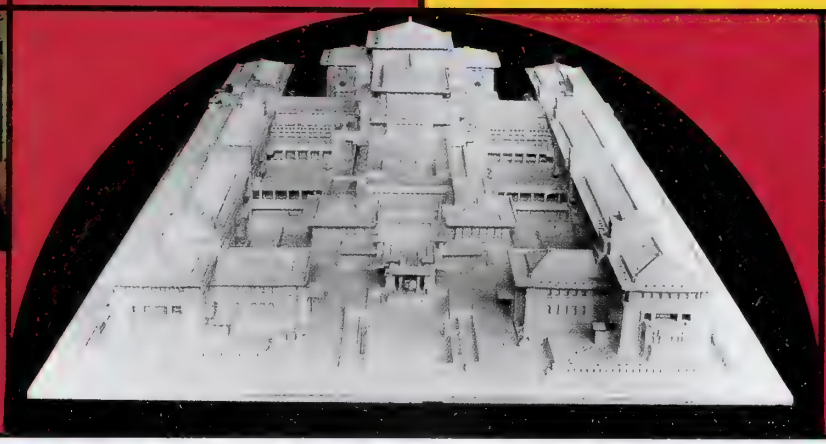
Boundless energy pulses through Wright's work from first to last, giving his 72-year career a heroic dimension as well as deep and lively humanity





Wright's own shingle-style house in Oak Park, ABOVE, begun in 1889, and the adjoining studio, LEFT, was his home base until he abandoned his family in 1909. Later, he took work in Japan (model of the Imperial Hotel of 1912–23 in Tokyo, BELOW RIGHT) and Southern California (La Miniatura, the Millard house, in Pasadena, 1923, BELOW LEFT).



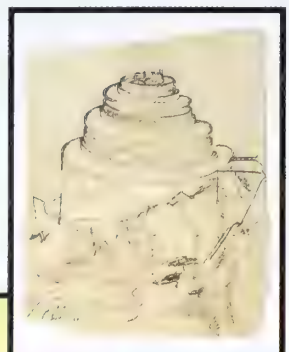


istics of the settings he built in but also such principles as the grid patterns farmers and architects both use. In fact, Riley says, "Wright's synthesis of landscape, architecture, and the general culture...depended on his intimacy with all three."

But as Riley also emphasizes, Wright's strong belief in individualism, what the architect advocated as "lives lived in greater independence and seclusion," called for a harmful dependence on the automobile. "Complete mobilization of our American people is one natural asset of the machine [that is] fast approaching," Wright proclaimed in his *An Autobiography* in 1932. One wonders why did he not foresee the terrible effect the car would have on American architecture, which for many people is now no more than a drive-by experience.

All these questions make the Museum of Modern Art retrospective and its catalog a stimulating experience of the sort too little encountered in thinking about architecture and its impact on the public. Wright's personality infuses the entire effort with a liveliness that adds a human dimension often oddly missing in exhibitions about our most social art form. Other tributes in New York include a selection of Wright's decorative designs at the Metropolitan Museum of Art through September 5, and his drawings for the Guggenheim Museum on view there until August 31. And for those who want a personal glimpse of the man behind the work, a small show across the street from MoMA provides a delightful coda.

"Frank Lloyd Wright: A Personal View," at the Lobby Gallery until April 1, is a selection of 25 photographs of the architect by Pedro E. Guerrero, who began working as part of the Taliesin Fellowship in 1939 and went on to become Wright's principal image maker until the great man's death. "Pete," as Wright always called Guerrero, had such an essential understanding of both the architecture and its designer that his point of view embodied an independent artistic integrity. That ability to inspire was Wright's gift to those around him, and even to those of us who look at his work today. Frank Lloyd Wright attempted nothing less than changing our way of seeing the world, and the degree to which he can still do it remains the truest measure of his genius.





If at first he didn't succeed, Wright would try again, often recycling his ideas. The spiraling form of an unbuilt observatory from the 1920s, ABOVE, was inverted and internalized for his Guggenheim Museum of 1943–59 in New York, LEFT.

Savoring the world



At her Connecticut farmhouse, cookbook author Sheila Lukins puts an American spin on dishes that have intrigued her on travels in Russia, Ireland, Mexico and France

Sheila Lukins goes international for a party in the country. ABOVE: Gravlax—a Swedish favorite—seared and served with a sweet dilled mustard sauce, and a variety of peasant breads and generous blocks of English cheddar. For sipping—Russian vodka frozen in a cloud of greenery. OPPOSITE: A platter of thinly sliced corned beef surrounded by artichokes, braised leeks and baby carrots—a new twist on the Irish national dish—and Mexican lentils sweetened with pineapple and banana.



BY JANE ELLIS

PHOTOGRAPHY BY ELIZABETH ZESCHIN

"I'm *always* a guest at my own party," declares best-selling food writer Sheila Lukins. She firmly maintains that parties should be as enjoyable for the hostess as they are for the guests. When she is weekending at her 18th-century farmhouse in Connecticut, they invariably are. "I'm at the table with everyone else all the time." How does she achieve this? Advance preparation and cooking ahead.

Lukins has been doing a lot of cooking recently, testing recipes for her new book, *All Around the World Cookbook*, to be published in April by Workman Publishing. She realizes that this, her first solo volume, has a lot to live up to. *The Silver Palate Cookbook*, *The Silver Palate Good Times Cookbook* and *The New Basics Cookbook*, all coauthored with Julee Rosso, have sold more than five million copies. Now the Silver Palate, their Manhattan specialty food shop that started the gourmet take-out trend back in 1977, is a thing of the past; the authors have sold the name and ceased their collaboration.

To prepare for her own book, Lukins was sent around the world by her publisher, Peter Workman, to "assimilate." And this she has done. Her recipes are not so much traditional formulas as they are memories of dishes, cultures and marketplaces in the countries she visited, all reinterpreted for the American cook. Lukins has incorporated these offerings in a lunch devised for this time of year, when we still crave the warmth and comfort of winter food but are looking forward to the fresh taste of spring. "It's a cozy meal but it's a light meal," says Lukins, noting that most of the dishes can be prepared ahead of time. "It has everything we are eating today—fish, a light red meat and lots and lots of vegetables."

Lukins also likes to offer a variety of condiments, mustards, relishes and pickles, several breads, and majestic chunks of cheese. "There should always be something to nibble on at the table so that the flow of the party—the conversation and food—isn't interrupted."





Sheila Lukins (LEFT) **sets her country table with antiques found at auctions and flea markets. The hot Russian borscht** (ABOVE) **is served in an ironstone tureen. The desserts—a Linzer tart, an Austrian classic made with raspberry preserves** (OPPOSITE ABOVE), **and a French lemon tart with an easy push-it-in-the-pan crust** (OPPOSITE BELOW)**—are paired with a Hungarian Tokay.**

Recipes follow. For more details, see Reader Information



GRAVLAX

Gravlax should be very thinly sliced on the diagonal with a long, thin, very sharp knife and served with a sweet dilled mustard sauce spooned alongside.

2 pounds fresh salmon, center cut (2 equal sized fillets) with skin on, pinboned by a fishmonger
1 tablespoon Pernod
¾ cup granulated sugar
¼ cup coarse salt
1 tablespoon white peppercorns, coarsely crushed
¾ cup coarsely chopped fresh dill, reserving some sprigs for garnish
Sweet dilled mustard sauce (see recipe below)

Wipe salmon with a damp paper towel and remove any small bones from fillets with a tweezer.

Sprinkle flesh side of the fillets with Pernod and rub in well all over.

In a small bowl, mix together sugar, salt and pepper. Sprinkle the bottom of a glass casserole dish with 4 tablespoons of the sugar mixture, cover with ¼ cup chopped dill. Lay one of the salmon fillets on top, skin-side down, and sprinkle with 4 tablespoons sugar mixture, rubbing into salmon well. Sprinkle over ¼ cup dill and cover with the remaining salmon fillet, skin-side up. Sprinkle salmon with the remaining sugar mixture and dill, cover tightly with plastic wrap and wrap in a sheet of aluminum foil. Place a cutting board and several heavy cans on top to weight it down. Marinate salmon in the refrigerator for 36 to 48 hours. Every 12 hours, remove wrapping, turn salmon in the marinade and rewrap.

To serve, scrape marinade off salmon fillets. With the skin-side down, cut into very thin slices with the grain. Allow about 4 slices for each serving. Garnish with a dill sprig and spoon some sweet dilled mustard sauce alongside. Serves 10.

SEARED GRAVLAX

As the salmon sears, the sugar from the marinade caramelizes, infusing the fish with a delicious sweetness. Because the fish has already been cured, it is perfect served just rare, with no worries about eating uncooked fish.

1 tablespoon vegetable oil
1 pound slab of salmon gravlax

In a large non-stick skillet over medium heat, heat oil for ½ minute. Add gravlax, skin-side down, raise heat to medium-high and cook 2 to 3 minutes, shaking pan and lifting salmon a bit with a spatula to loosen it from the pan during cooking, until the bottom is brown.

Reduce heat to medium and cook, covered, for 4 minutes, shaking pan occasionally, until just cooked through. The bottom of the salmon should be crisp. Cut into 1½- to 2-inch pieces. Serves about 4.

SWEET DILLED MUSTARD SAUCE

In addition to gravlax, this sauce is also delicious served with cold smoked meats and thinly sliced roasted lamb.

2 tablespoons Dijon-style mustard
2 tablespoons cider vinegar
2 tablespoons granulated sugar
Salt and coarsely ground white pepper to taste
½ cup vegetable oil
2 tablespoons chopped fresh dill

In a small bowl, combine mustard, vinegar, sugar, salt and pepper. Slowly drizzle in the oil, whisking constantly until the mixture is thick and creamy. Just before serving, stir in the chopped dill. Makes ¾ cup.

HOT RUSSIAN BORSCHT

Succulent short ribs of beef, a rich broth and roasted beets are the basis for this luscious, hearty soup.

2¼ to 2½ pounds short ribs of beef
1 onion, halved, skin left on
2 ribs celery, leaves left on
1 carrot, quartered
1 parsnip, quartered
4 sprigs fresh dill
4 cups beef broth, canned or made from a bouillon cube
4 cups water
4 medium beets, about 1¼ pounds
2 sweet potatoes, about 1 pound, peeled and cut into ½-inch cubes
4 cups thinly slivered green cabbage
4 to 6 tablespoons lemon juice
½ teaspoon caraway seeds
Salt and freshly ground black pepper to taste
¼ cup chopped fresh dill, leaves and stems
¼ cup chopped fresh parsley leaves
1 teaspoon finely minced garlic
1 cup sour cream for garnish

In a large soup pot, place beef, onion, celery, carrot, parsnip, dill, broth and water. Bring slowly to a boil, reduce heat and simmer, covered, for 1½ hours, or until beef is very tender, skimming off any foam that rises to the top. Remove short ribs, cool and set aside.

Strain the broth into a large bowl, cool slightly and skim off any fat that rises to the top. Return defatted broth to a clean soup pot. Shred meat from bones, discarding bones and any fat. Reserve.

Wash beets well and trim stems, leaving 1 inch of stem on beet. Wrap beets individually in aluminum foil and bake in a preheated 350°F oven for 1 to 1½ hours or until tender, depending on size. When cool enough to handle, wear thin rubber gloves and slip skins off beets and grate coarsely. Reserve.

Add sweet potatoes to broth, bring mixture to a boil over medium heat, partially covered. Add cabbage and cook 5 minutes. Reduce heat to a simmer, add reserved shredded meat, beets, lemon juice to taste and caraway seeds. Season with salt and pepper and simmer 5 minutes.

Just before serving, stir in dill, parsley and garlic. Simmer borscht 1 minute and serve piping hot. Garnish individual servings with a dollop of sour cream. Serves 8.

DUBLIN CORNED BEEF AND CABBAGE

1 fresh lean corned beef, 6½ to 7 pounds, rinsed and dried
3 medium onions, peeled and studded with 3 cloves each
6 carrots, peeled and halved
4 garlic cloves, peeled
3 ribs celery, with leaves, halved
6 sprigs flat leaf parsley
Peel from 1 orange
8 medium leeks, 3 inches of green left on, roots removed and well washed
16 small red new potatoes, peeled
1 medium-size green cabbage, 3 to 3½ pounds, cored and cut into 8 wedges
8 carrots, peeled and cut into 2-inch pieces
Salt and coarsely ground black pepper to taste
4 tablespoons coarsely chopped flat leaf parsley
2 cups Cumberland Sauce (see recipe below)
2 cups Orange Horseradish Cream (see recipe below)
Black bread and sweet butter

In a large casserole place corned beef, onions studded with cloves, carrots, garlic, celery, parsley and orange peel.

Cover meat and vegetables with cold water and bring to a boil. Reduce heat to medium and simmer, partially covered, for about 3 hours, turning the meat every 30 minutes. Skim off any foam that rises to the >

MOTHER NATURE TAUGHT US
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surface. When the meat is tender and can be easily pierced with a fork, remove it to a plate, cover with aluminum foil and keep warm.

Pour the broth through a strainer into a bowl and return it to the casserole. (Reserve the flavoring vegetables for another use.) Add leeks, potatoes, cabbage, carrot pieces, salt and pepper.

Bring the broth to a boil and simmer over medium heat, partially covered, for 30 minutes, until vegetables are tender. Stir in 2 tablespoons chopped parsley.

Before serving, slice the corned beef and place on a large decorative serving platter. Arrange the vegetables around the corned beef, ladle hot broth over all to moisten and sprinkle with remaining chopped parsley. Serve with Baby Artichokes (see recipe below), Cumberland Sauce, Orange Horseradish Cream, coarse black bread and pots of sweet butter. Serves 6 to 8.

BABY ARTICHOKES

8 to 10 baby artichokes
1 lemon, halved
8 cups water
1 cup dry white wine
2 carrots, peeled and halved
1 stalk celery with leaves
8 sprigs flat leaf parsley
2 branches fresh thyme
1 bay leaf
6 black peppercorns

Trim the stem and cut ¼ inch off the top of each artichoke. Rub the cut surfaces with lemon halves to prevent discoloration.

In a medium-size non-reactive pot, add artichokes and remaining ingredients, bring to a boil, reduce heat to medium and simmer partially covered for 30 to 40 minutes, or until leaves peel away easily. Remove artichokes from broth and serve alongside corned beef. Serves 6 to 8.

ORANGE HORSERADISH CREAM

½ cup crème fraîche
½ cup mayonnaise
½ cup prepared white horseradish, drained
2 tablespoons finely minced orange zest
2 tablespoons Dijon-style mustard
½ cup heavy cream
Pinch of sugar
Salt and freshly ground black pepper to taste

In a bowl, mix together crème fraîche, mayonnaise, horseradish, orange zest and mustard.

In a bowl, whip heavy cream until it forms soft peaks.

Using a rubber spatula, fold the whipped cream into the crème fraîche mixture. Stir sugar, salt and pepper into the mixture and transfer it to a serving bowl. Makes 2½ cups.

CUMBERLAND SAUCE

Throughout the British Isles you will often find Cumberland Sauce served with game patés and cold meats.

2 cups red currant jelly
½ cup ruby port wine
1 tablespoon finely slivered orange zest
1½ tablespoons finely slivered lemon zest
¼ cup fresh orange juice
¼ cup fresh lemon juice
½ cup finely chopped shallots
1 tablespoon dry mustard
1½ teaspoons ground ginger
1½ teaspoons coarsely ground black pepper
½ teaspoon salt

In a small saucepan over medium-low heat, cook all ingredients, stirring constantly, until the jelly has melted. Pour sauce into a bowl and cool to room temperature. Refrigerate for 2 hours or until sauce has set to the consistency of jelly. Makes 3½ cups.

MEXICAN LENTILS WITH PINEAPPLE AND BANANAS

8 ounces lentils, picked over and rinsed through a strainer
6 cups vegetable or defatted chicken broth
2 celery stalks with leaves
1 medium carrot
8 sprigs parsley
2 tablespoons olive oil
½ cup onions diced into ¼-inch pieces
2 cloves garlic, finely minced
1 can, 28 ounces, peeled plum tomatoes, drained and crushed, ¾ cup juices reserved
½ cup golden raisins
Salt and coarsely ground black pepper to taste
1 can, 20 ounces, pineapple chunks, drained
2 firm, slightly under-ripe bananas, peeled and cut into ¼-inch cubes
2 limes, quartered

In a large heavy pot add lentils, broth, celery, carrot and parsley sprigs. Bring mixture to a boil, reduce heat to medium-low and simmer for 20 minutes.

In a heavy saucepan, heat oil over low heat. Add onions and garlic and cook for 10 minutes or until vegetables are wilted, stirring constantly.

Add tomatoes, reserved juices and raisins to pan and simmer over medium heat for 10 minutes, stirring occasionally. Season with salt and pepper. Add pineapple and cook 5 minutes. Add bananas and cook 2 minutes.

Remove celery, carrot and parsley sprigs from lentil pot and drain lentils. Return lentils and tomato-fruit mixture to the pot, gently fold ingredients together, place in serving bowl. Serve with fresh limes to squeeze over the top. Serves 6 to 8.

LINZER TART

1 cup whole toasted hazelnuts, ground (makes about 1¼ cups), see note
2 cups all-purpose flour
1 teaspoon baking powder
1 teaspoon ground cinnamon
½ teaspoon salt
1 tablespoon cocoa powder
1 cup unsalted butter, at room temperature
¾ cup granulated sugar
1 egg
1 teaspoon pure vanilla extract
1 cup raspberry preserves

Note: To toast hazelnuts, place nuts in a single layer on a cookie sheet and bake in a preheated 350°F oven for 15 minutes or until lightly colored and skins begin to blister. Wrap the nuts in a kitchen towel and rub between the palms of your hands to remove the outer skins. Grind the nuts in a food processor by pulsing the machine on and off to obtain a medium grind. Do not overprocess. Set aside.

In a medium bowl, whisk together flour, baking powder, cinnamon, salt and cocoa powder. Set aside.

In a large bowl, with a hand mixer, cream butter and sugar together until light and fluffy. Add hazelnuts and mix to combine. Beat in egg and vanilla. Scrape down the sides of the bowl with a rubber spatula and mix again briefly.

With the mixer set on low speed, add the dry ingredients in 3 parts, scraping down the sides of the bowl after each addition. When the flour mixture is completely incorporated, form the dough into a ball and cover in plastic wrap. Refrigerate dough for 4 hours or overnight.

Remove dough from refrigerator and let sit at room temperature *(Continued on page 163)*

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At a wedding in the penthouse suite of New York's Stanhope Hotel, a flower girl waits for the moment when the cake is cut.

Labor of love

Orange cake with chocolate filling for the bride who wishes to bake her own memories

BY JANE ELLIS

PHOTOGRAPHY BY LIZZIE HIMMEL

Making her own wedding cake is a loving way for the bride to contribute something very special to her wedding. This one—an orange-flavored pound cake with semisweet chocolate filling and a rolled fondant icing—serves 50 to 75 guests and can be prepared a week in advance. It was created by Cheryl Kleinman of Cheryl Kleinman Cakes in Brooklyn, New York. The icing is pale peach piped with white confetti dots. Flowers by Carole Brunet-Veale of Tournesol in Bedford Hills, New York, decorate the cake. Lily of the valley, paper white narcissus and *Rosa* "Vanilla" with the palest golden blush are nestled on top (secured in presoaked oasis set in a plastic saucer), with a single bloom on the second tier and a frill of sweet peas circling the base. The flowers must be arranged on the day of the wedding. They will stay fresh for seven hours if they have a long drink before they are cut for placing on the cake.

ORANGE POUND CAKE

The cake layers can be prepared up to one week prior to the wedding but no less than two days before. They can also be made further ahead and frozen. All ingredients must be at room temperature. Leave everything out at least 2 hours. Use a heavy-duty hand mixer for the cake batter and chocolate filling.

Solid shortening

2 pounds sweet butter

10 cups sugar (5 pounds)
2 dozen large eggs
½ cup freshly grated orange zest
3 tablespoons orange extract
3 tablespoons vanilla extract
13¼ cups unleavened sifted cake flour, preferably Swan's Down
2 teaspoons baking soda
½ teaspoon salt
2 cups orange juice concentrate
4 cups sour cream

Grease with shortening 9 round cake pans, 3 in each of the following sizes: 12-inch, 8-inch, and 5-inch (all 3 inches deep) and set aside.

In a large mixing bowl, cream the butter and sugar on low speed until light and pale yellow. Beat in the eggs, orange zest and extracts. Slowly add the flour, baking soda and salt, incorporating fully after each addition. Mix in the concentrate and sour cream. Scrape the sides of the bowl and mix to smooth out any lumps.

Divide mixture into prepared pans so that each is equally full. Bake in a preheated 325° oven for 30 to 45 minutes or until cakes pull away from the sides of the pans and cake tester comes out clean. Check cakes after 30 minutes. (Do not let pans touch each other or the sides of the oven. It is important not to overcrowd the oven. Unbaked cake layers can sit at room temperature until oven space is available.) Remove cakes from oven and allow them to cool in their pans on a wire rack.

Baked cooled cakes can be wrapped in their pans and refrigerated up to one week, or frozen.

DARK CHOCOLATE FILLING

The filling can be made up to a week in advance and refrigerated.

3 cups heavy cream
4 tablespoons sweet butter
3 pounds semisweet chocolate, preferably Callebaut, finely chopped with a heavy knife

In a large saucepan bring cream and butter to a rolling boil. When the cream mixture rises in the pan, add the chocolate, stirring constantly. Remove pan from heat and stir for 5 minutes. Cover the filling and store at room temperature for 3 days or refrigerate up to one week. Bring the filling to room temperature when ready to use. It may be necessary to heat the filling in a double boiler to achieve a spreadable consistency.

ROLLED FONDANT

The fondant can be made up to a week ahead, but must be applied to the cake at least two days before the wedding.

4 pounds confectioners' sugar, plus extra for kneading
1¼ cups light corn syrup
2 teaspoons orange extract
2 teaspoons vanilla extract
½ cup cold water
2 tablespoons gelatin
Yellow food coloring
Red food coloring

In a large mixing bowl, sift the confectioners' sugar. Make a well in the center of the sugar, and add the corn syrup and extracts; do not mix.

In a small saucepan add the water and sprinkle the gelatin over it. Let stand 1 minute. Heat the gelatin and water over medium heat for ½ minute or until it is hot and the gelatin is fully dissolved. Pour mixture into well. Quickly stir mixture with a heavy wooden spoon from the center out to evenly disperse the gelatin.

When the mixture becomes too thick to stir, turn it out onto a work surface dusted with confectioners' sugar. Knead the fondant until smooth and doughlike. If the fondant is sticky (this tends to happen in humid weather), knead in more confectioners' sugar.

Knead in food coloring until desired color is achieved. Add coloring a few drops at a time, as a little goes a long way. Store fondant in a tightly sealed container in the refrigerator up to one week. Bring to room temperature, then knead well prior to use. If fondant is too dry, add a few drops of water. If fondant is too sticky, add more confectioners' sugar. Cover with plastic wrap and let it rest in an airtight container for several hours before using.

DECORATIVE ICING

It is best to prepare this icing just prior to using it.

1¼ to 1½ cups confectioners' sugar
⅛ teaspoon cream of tartar
1 egg white
Water

In a small mixing bowl combine sugar and cream of tartar. Add the egg white with a hand mixer on low speed, mix for 3 minutes, or until the icing is bright white and the consistency of very softly whipped cream. If the icing is too thick, add a few drops of water. If the icing is too thin add confectioners' sugar.

Keep unused icing covered with a damp towel when not in use.

ASSEMBLING THE CAKE

Supplies:

2 cups orange marmalade, warmed and strained
1 pound of cornstarch
1 of each: 12-inch, 8-inch, 5-inch-round cake cardboard
Serrated knife, preferably with a round tip
Paring knife

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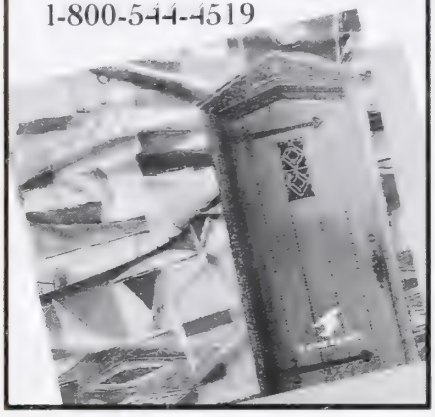
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Butter knife
10-inch icing spatula
Serving platter
Rolling pin
Pastry wheel
Scissors
25 **8-inch lollipop sticks or chopsticks**
Paper towels
Pastry bag with coupling to fit decorating tubes
Round decorating tips, one with a 1/16-inch opening (Ateco #2), and one with a 1/8-inch opening (Ateco #6)
Florist oasis
4-inch shallow plastic plate
Fresh flowers (consult a florist to make sure the flowers that actually touch the cake are not poisonous)

Assembly:

Remove cake layers from pans by placing each cake pan over medium heat, rotating pan until its bottom feels warm, about 5 to 10 seconds. Flip layers out onto counter, making sure cakes all end up right-side up.

Using a long serrated knife, level and trim off the top of each cake layer. All cake layers should be of equal height. Make any needed adjustments. Uneven layers result in an uneven cake.

Place a cake layer on each of the appropriate-size cardboard rounds. Spread these bottom layers with the chocolate filling not quite to the edge. Place the second layers on top and spread with filling. Top with the third layers.

If necessary, trim cake cardboards with a scissors so that they are exactly the size of each tier.

With a spatula, thinly coat sides and top of each tier with strained marmalade. Set tiers aside to dry until they feel tacky before applying fondant.

Begin with the 12-inch tier. Knead the fondant icing until it is smooth and elastic. Dust work surface with cornstarch and roll out about ⅔ of the fondant into a 25-inch-diameter circle that is ¼-inch thick. If it is too thin it will tear. Wrap unused fondant in plastic wrap and set aside. Rotate fondant every second roll so it doesn't stick. Use additional cornstarch as needed to prevent the fondant from sticking to the work surface or the rolling pin.

Dust the top of the fondant round with cornstarch. Roll the fondant around the rolling pin and drape it over the 12-inch tier.

With the palm of your hand, smooth the top surface and then gently bring in sides of the fondant to attach to the cake. With the palms of your hands, rub slightly up on sides to form an even top edge. If fondant pleats at the bottom, gently unpleat and smooth out with the palms of your hands.

Place the 12-inch tier on a serving platter. Smooth fondant at the bottom edge to meet the platter and trim off excess fondant at the bottom with a pastry wheel. Knead all clean scraps into remaining fondant, rewrap and set aside.

To support the 8-inch tier, cut 12 lollipop sticks or chopsticks to the exact height of the 12-inch tier. Trim and insert them in a 7-inch circle straight through the 12-inch tier until they reach the cardboard bottom. Dab a little water in the center of the 7-inch circle to act as glue.

Roll out about half of the remaining fondant into a circle 16 inches in diameter and cover the 8-inch tier.

Place it on the 12-inch tier.

Cut 8 lollipop sticks to the exact height of the 8-inch tier and insert them straight through, arranging them in a 4-inch circle. Dab center with water.

Roll out the remaining fondant and cover the 5-inch tier. Place it on the 8-inch tier.

Allow fondant to harden at least 12 hours before moving cake or putting on the decorative icing.

Fit the larger decorating tip into the pastry bag. Fill the bag with decorating icing. Test the icing consistency by making a few pearl dots on a plate. If the pearls have points, thin the icing with a little water. If the icing is runny and does not hold a pearl shape, mix in confectioners' sugar. Pipe all of the borders with the pearl dots.

Switch to the smaller decorating tip. Test consistency again. Pipe side design.

Completed cake should not be refrigerated and will keep up to four days.

To serve the cake, slip a butter knife between the tiers and separate the cakes. The top tier is traditionally reserved for the bride and groom's first anniversary. Wrap it in alternating layers of plastic wrap and foil and freeze. Using a serrated knife, cut the second tier into slices. The third tier should first be cut eight inches from the edge in a concentric circle. Slice the perimeter of the circle first, then the inner circle.

Slices of the cake can be served with fresh berries and vanilla ice cream. ■



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SMALL WONDER

Continued from page 141

The flowerpots are mostly painted in stripes: pink and white, black and white, sky-blue and white, Day-Glo green and white. "Jolly and jaunty," says Noel of his stripes. "They remind me of the awnings in the south of France, the tents in the Tuileries in Paris and bathing machines in Brighton."

As to the more traditional forms of ornamentation, Noel's garden is stuffed with them. Most people, given the constraints on space, would choose two or three: one urn, say, and a couple of stone cannonballs. Not Noel. If the British at Balaklava had had the ammo that Noel has arranged along the top of his walls, the charge of the Light Brigade would have made happier history. He might justify the disproportionate amount of ornamentation and the enormity of the swagged terra-cotta by a reference to Sir Francis Bacon: "There is no excellent beauty that hath not some strangeness in the proportion."

It is a tribute to Anthony Noel's skills that the curious aspects of his garden never threaten to make it bizarre. On the contrary, it exudes a tranquillity and even a strong sense of the romantic. This is due to the profusion of ramblers and scramblers clothing the walls, to Noel's planting skill and the groupings he chooses.

Noel trained first as an artist, then as an actor. His first love was architectural drawing; the bulk of his experience was West End theaters and British television. The passion for gardens, however, began in his infancy at his parents' half-timbered 17th-century farmhouse in Surrey and his grandparents' house in Devon, high above the cliffs where the lavender hedges "taller than me" smelled of seaspray.

Six years ago he was leaping into the hoedown of *Seven Brides for Seven Brothers*. At home he was hoeing for real, ripping out "the vulgar riot of color" with which he had originally bedecked his garden. "It contained every single cottage garden plant I could think of." A friend admired the transformation. She asked him to design hers and a new career began. Noel is now a full-time garden designer and, although most of his work is in urban gardens, he also has a number of clients in the countryside and on both coasts of the United States. ■

ENTERTAINING

Continued from page 158

until soft. Form the dough into a disk and cut into quarters. Pat 2 of the quarters into the bottom of an ungreased 10-inch tart pan with a removable bottom. Pat the dough out to a ¼-inch thickness to within ½ inch of the outer edge of the pan.

Using another quarter of the dough, roll about 28 walnut-sized balls, about 1-inch diameter, between the floured palms of your hand. Place these balls around the edge of the tart pan.

Form the remainder of the dough into a rectangle and roll it between 2 sheets of wax paper to form a rectangle that is approximately 8 inches long by 4 inches wide and about ¼-inch thick. Place the tart pan and the rolled dough in the refrigerator for about 1 hour or until firm.

Spread the jam evenly over the bottom of the tart. Remove 1 sheet of the waxed paper from the chilled dough, and with a pizza or pastry cutter cut 6½-inch-wide strips of dough. Peel off the wax paper and place 3 of the strips over the jam in a lengthwise direction, spacing them out evenly and allowing any extra dough to drape over the sides. Place the other three strips on top, in a crosswise direction to create a lattice pattern. Do not attempt to weave the strips. Trim the strips just at the edges so that they meet the balls neatly.

Bake the tart for 60 to 70 minutes in a preheated 350°F oven until the jam bubbles and the dough begins to color. Cool for 15 minutes on a rack. Remove the tart ring and cool completely. Serves 8 to 10.

VELVETY LEMON TART

½ cup unsalted butter, cut in pieces
¾ cup sugar
½ teaspoon pure vanilla extract
1 cup all-purpose flour
⅛ teaspoon salt
⅔ cup fresh lemon juice, strained
2 tablespoons heavy cream
3 eggs plus 2 egg yolks

In the bowl of a food processor, process butter a few seconds until creamy. Add ¼ cup sugar and process for 20 seconds until the mixture is light and fluffy; with the motor off, scrape the bowl down once or twice with a rubber spatula during the process.

Add the vanilla and process 1 second. Combine the flour and salt and add to the food processor. Process until the dough comes together around the sides of the bowl; scrape down once and process for a few more seconds.

With lightly floured hands, press the dough evenly into a 9-inch tart pan with a removable bottom. Press a finger around the bottom edge of the tart, making sure that the dough is not too thick.

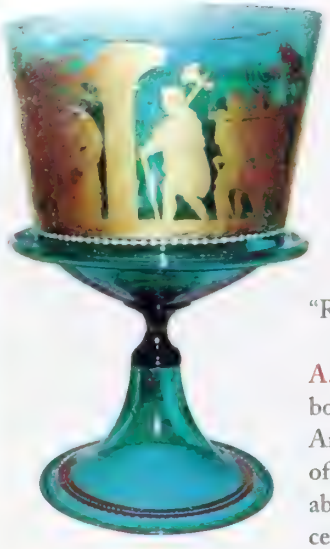
Trim any excess dough draping over the top of the tart pan with a knife. Lightly press the dough around the inside of the rim with your thumb all around the sides so that it extends about ⅛ inch above the rim of the pan. Prick the bottom of the dough all over with a fork. Chill the dough in the freezer for 30 minutes or overnight.

Bake the frozen tart shell in a preheated 375°F oven for 20 to 25 minutes or until fully baked and golden brown. Cool the tart shell on a rack. Leave the oven on.

In a bowl, whisk the remaining sugar and lemon juice together. Gradually whisk in the heavy cream, eggs and yolks. Combine thoroughly. Pour mixture into a saucepan and cook over medium heat, stirring constantly with a whisk, until it thickens and the whisk leaves a trail, about 4 minutes.

Strain the lemon curd into a bowl, pour it into the baked tart shell and return tart to the oven for 4 minutes.

Cool tart on a rack and serve at room temperature. Before serving, carefully remove tart rim and bottom and slide the tart onto a decorative plate. Serves 8 to 10. ■

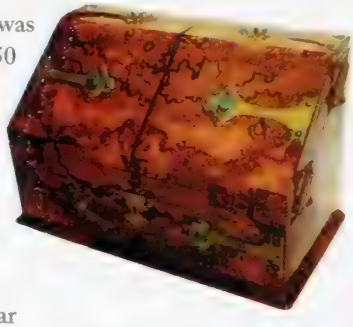


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Q. I have been told that my ten-inch-high footed bowl is old Venetian glass. Is this true?

A.J.M., Ozark, AL

A. The gilded decoration and raised white beading on your footed bowl are often found on glass made in Bohemia (Germany) or Venice from about 1830 until the end of the 19th century. The scene suggests the bowl was made between 1850 and 1880, when classical motifs were in style. The unusual color and size give it a value of $550.



Q. My porcelain jar measures six inches high and has a silver-plated



lid and handle. The bottom is marked with a crowned shield and "Royal Bonn." Value?

S.V., Worcester, MA

A. You have a biscuit box made by the Frank Anton Mehlem factory of Bonn, Germany, about 1890. In 19th-century England, round containers were used for storing crackers (called biscuits). These boxes of glass, silver or ceramic always had a handle and tight-fitting lid. Lids made in the 1890s were often silver-plated. Royal Bonn is a well-known pottery maker, so your biscuit box would sell for $100.

Q. My grandmother kept her gloves in this richly grained wooden box, marked "Tiffany & Co., Union Square." Can you tell me its value?

J.W.J., Geneva, NY

A. Boxes like yours, designed to hold letters, stationery and writing supplies, became popular in the early 19th century. Your box came from the well-known New York shop Tiffany & Company, which was located at Union Square from



1870 to 1905. Current value: $750.

Q. Please tell me about my curly maple chair marked "S. Ely" on the bottom.

G.J., Charlotte, NC

A. Samuel Ely was a chair-maker working in New England between 1820 and 1830. Chairs made of curly wood with turned legs, caned seat, shaped splat and crested back were called "fancy chairs" and were sold in inexpensive sets. Today, because curly maple is no longer plentiful, your chair is worth about $200.

Q. We are interested in the history of our silver-plated coffeepot. A space between the exterior wall and the inside lining may have given it insulating properties. The bottom is marked "Patented by Jas. Stimpson, 1851, extended for seven years."

J.E.M., Ellwood City, PA

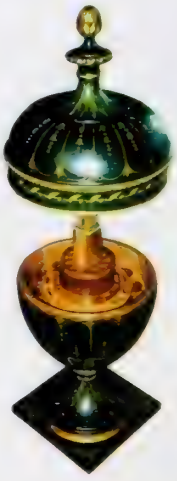
A. You have an insulated water pitcher, not a coffeepot. The flap covering the spout kept ice from pouring out. James Stimpson of Baltimore, Maryland, patented the double-wall ice pitcher in 1851 and continued to make it for years. If the silver plating is not worn, the pitcher is worth $125.



Q. I inherited a pair of knife boxes. Each box came on a stand with a series of small drawers. How were they used?

M.N., Sterling, VA

A. Knife boxes were a status symbol in the 18th century, when the very wealthy kept their best silverware in boxes on the sideboard or in small cabinets. Beginning about 1790 knife boxes were often shaped like urns in the Adam style. A set of



pedestals and boxes from the 1700s is rare and would be worth more than $15,000. A Victorian copy would sell for $8,000 because the pieces are so unusual.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.



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Continued from page 114

President was particularly anxious to have the famous Childe Hassam *The Avenue in the Rain*, with its many American flags, in the Oval Office.

The President was equally engaged by the plans for the Treaty Room, which was the Cabinet Room in the last half of the 19th century. The pale green walls are now red; the chintz draperies have been replaced by a deep red linen patterned with trompe l'oeil swags and tassels.

"My husband wanted an office in the residence," Mrs. Clinton said, "and a library for his books." Just after the election the Clintons were in the kitchen of the Governor's Mansion and Mrs. Clinton was talking to Kaki Hockersmith about the redecoration. "I actually got my husband's attention for fifteen minutes to talk about what he wanted," she said and laughed. His answer: a masculine, comfortable, historical room.

To find the appropriate period pieces for the White House was a matter of rooting around in the basement and traveling out to the storage facilities in a nearby Maryland suburb. Mrs. Clinton said she "poked around in the basement," but her decorator spent a lot of time out in Maryland. "That's what I love about the White House," Mrs. Clinton said. "There are all these things that go back in time."

Furniture, fine arts, lamps, even chandeliers were moved from other rooms and, according to Kaki Hockersmith, Mrs. Clinton did some of the rearranging herself. "She loves to move furniture," Hockersmith said. The First Lady also enjoyed filling the shelves in second-floor Center Hall bookcases with interesting historic pieces that came out of storage: the only likeness on display in the White House of President Buchanan; a bronze sculpture of Calvin Coolidge's chow, Tiny Tim; a gilt bronze mantel clock with a figure of George Washington. Mrs. Clinton is also planning to bring part of the White House's new collection of crafts pieces up here. The Clintons brought most of their furniture with them and some of it appears in the third-floor Central Hall, which functions like a double drawing room.

The Lincoln Sitting Room, one of Richard Nixon's favorite places, was redone in high Victorian style to make it a more fitting companion to the Lincoln Bedroom, which contains a suite of furniture bought by Mary Todd Lincoln. The small room is filled with sunlight that is filtered through silk curtains, giving the room a magical golden glow.

"We took a lot of wonderful pieces out of storage and put them back into play again," said Hockersmith. "The Clintons love history and wanted to make a comfortable sitting room that relates to the Lincoln bedroom."

The Sitting Room draperies were donated by Hockersmith, who had used them in a decorator showhouse in Arkansas earlier in the year. The room is filled with objects and paintings from the period: several Lincoln prints, two of Grant, an 1864 print of Lincoln's New Year's reception at the White House, a program from the Lincoln inaugural ball.

"People we've entertained have been so excited to see what could, within reason, be called a historically correct room," Mrs. Clinton said, "where you have an invitation to a Lincoln party on the wall that just [illegible] people's eyes bug out."

Mrs. Clinton said that other rooms will be refurbished as they need it. And she continues to search for items that are historically appropriate. She would like, for example, to see more maps in the Map Room on the ground floor where she and the President conduct many of their interviews. "This is the president's house," she said, "and we have an obligation to care for it and make sure it reflects well, not just on this president but on this presidency and the country."

The cost of the refurbishing was $396,429.46, and it came entirely from private donations to the White House Historical Association. The $50,000 appropriated by Congress was returned to the Treasury.

Both the President and Mrs. Clinton have read extensively on the White House but she said her husband's level of awareness and historical sense are much deeper than hers. "He has educated himself about this house and the objects of this house. He gives a great tour and never gets tired of it," a fact confirmed by several people who have been privately escorted after one of the Clintons' small dinners.

"He just adores the whole sense of what this house is and represents, so for him it's a labor of love." ■

DONORS TO THE WHITE HOUSE REDECORATION

Fabric: **The Twigs,** 5700 Third St., Suite 2, San Francisco, CA 94124; 800–824–4204. **Scalamandré,** 950 Third Ave., New York, NY 10022; 212–980–3888. **Osborne & Little,** 65 Commerce Rd., Stamford, CT 06902; 203–359–1500. **Waverly,** 79 Madison Ave., New York, NY 10016; 212–213–7900. **Cynthia East Fabrics,** 1523 Rebsamen Park Rd., Little Rock, AR 72202; 501–663–0460. **Country Life,** P.O. Box 5037, Costa Mesa, CA 92628; 714–751–7948. **Cowtan & Tout,** Decoration & Design Building, 979 Third Ave., New York, NY 10022; 212–753–4488. **Arthur Sanderson & Sons,** Decoration & Design Building, 979 Third Ave., New York, NY 10022; 212–319–7220. **Christopher Hyland Inc.,** Decoration & Design Building, Suite 1714, 979 Third Ave., New York, NY 10022; 212–688–6121.

Wallcovering: **CoverAge, Inc.,** P.O. Box 8498, Warwick, RI 02888; 401–738–1197. **Country Life,** P.O. Box 5037, Costa Mesa, CA 92628; 714–751–7948.

Furniture: **Ficks Reed Company,** 4900 Charlemar Drive, Cincinnati, OH 45227; 513–561–2100. **La Barge, Inc.,** 300 E. 40th St., Holland, MI 49423; 616–392–1473. **Trosby Furniture,** 81 Peachtree Park Dr., Atlanta, GA 30309; 404–351–4400. **White Furniture,** 206 South Market St., Benton, AR 72015; 501–778–7482. **Lewis Mittman Inc.,** 214 E. 52nd St., New York, NY 10022; 212–888–5580. **Henredon Furniture,** 641 Ward Ave., High Point, NC 27260; 910–885–9141. **Jeremiah Stone,** 740B Fifth Ave., City of Industry, CA 91746; 818–855–4686. **Cambridge Lamps,** 2605 West 8th Ave., Hialeah, FL 33010; 305–885–3800.

Rugs: **Brown's Carpets & Custom Rugs,** 3021 Cantrell Rd., Little Rock, AR 72202; 501–664–7847. **Glen Eden Wool Carpet,** 430 Union Grove Rd., Calhoun, GA 30701; 706–629–4950. **David Martinous Oriental Rug Co.,** 1521 Macon Dr., Little Rock, AR 72211; 501–224–0313.

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Continued from page 58

The concept of the White House as a living history museum was formalized during the Kennedy administration. The furnishings became the inalienable property of the White House

stimulated legislation that made presidential furnishings the inalienable property of the White House. Thus a president could no longer lose a barrel of White House china in a poker bet as Warren G. Harding was said to have done, or hold a sale as was routine in the 19th century.

The last major change in decorating philosophy came in the Nixon years when the aim was "to take the house back to the first quarter of the nineteenth century as if you had all the money and the taste to do it," explains Clement Conger. That meant restyling the Kennedy rooms and trading reproductions for real Duncan Phyfe, French window treatments for curtains copied from period designs, and unexceptional art for newly acquired portraits of the first families. The house became such a proper museum that Berry Tracy, curator of the American Wing of the Metropolitan Museum of Art, called the Green Room the finest Federal room in America. Conger decorated with an eye to the future, ordering double amounts of wallpaper and fabric in an attempt to outlast the ten-year lifespan of a very public room. Thus the second installment of the Nixons' wallpaper and fabrics is only now in its twilight hours.

The intervening twenty years have brought very few changes except in the family quarters, which were given a new California look with pale carpets and plump furniture by the Reagans and Los Angeles decorator Ted Graber. "The private rooms hadn't been redone since the Truman renovation," points out the current curator, Rex Scouten, who cites Nancy Reagan's other projects as redoing "circa 1951 G.I. bathrooms throughout the house, refinishing floors, conserving 176 pieces of furniture. And of course she bought the set of china." The last purchase, made through private funds, caused a national uproar, even though no one set of White House china had enough unbroken pieces to adequately serve large state dinners.

With the house finally finished from head to toe for the first time since the days of McKim, the Bushes were thrilled. Barbara Bush announced it was the first time in 28 moves she didn't have to do a thing. Decorator Mark Hampton was brought in to personalize the President's office, study and a few family rooms. "Everything was very light, airy, with lots of blue, which was the Bushes' favorite color," says Hampton. "It was a very traditional Yankee look—chintz and glazed walls and lots of American and English furniture—but not opulent at all."

Now that Kaki Hockersmith has put the Clintons' imprint on the family quarters, one might well ask is the White House finally finished? Not at all. With the fraying of the Nixon wallpapers and fabrics, change is once again inevitable. What will transpire in the Blue Room and other rooms currently being transformed by the Clintons is bound to be different from the Nixon house-museum look. Tastes have shifted and "that very self-conscious velvet rope approach has been dropped," says William Seale. "Rather than a strict decorative arts point of view, the focus is now on living history—how rooms were used and so forth." Change, whether cloaked in issues of taste or historical accuracy, is the rule at the White House. ■

Claire Whitcomb, along with her father, John Whitcomb, has written Great American Anecdotes *(Morrow, 1993) and* Oh Say Can You See *(Quill, 1987).*

THE GREENING OF THE WHITE HOUSE

When it comes to innovation, the White House has always been first. Begun in 1792, it was the biggest house in America for more than seventy years. Jefferson had the first water closets installed there, Jackson the first running water, Buchanan the first greenhouse, Pierce the first copper-coil water heater and the first bathtub, Polk the first gaslight. Now, at the direction of President Clinton and through the medium of the American Institute of Architects, more than eighty leading environmentalists, design professionals and architects have been summoned to "green" the White House.

When George Washington said that the president's house would expand to serve the needs of generations yet unborn, he did not envision nontoxic paints, solar panels, formaldehyde-free wood products, extra-efficient lighting, or any other of the current cutting-edge ideas in ecological design. "We've always looked at what to add to our houses," says architect William McDonough, who introduced the opening meeting in May with a talk entitled "From the White House to Your House." "Now, finally we are pursuing the absence of things: of poisons and of waste."

Exactly what this vast team of tinkerers is planning, however, remains shrouded in secrecy. Both short-term and long-term goals were to have been outlined for the public by October, and a book relating White House design to ordinary residential design was to have been announced. Why the delay in green details? Kirk Gastinger, the AIA's manager for the project and coordinator of volunteers, quips, "We're trying to figure out which color green."

One thing is certain. The goals are ambitious. "We envision a thorough and holistic full-system retrofit," says Bill Browning of the Rocky Mountain Institute, the resource policy think-tank with an advisory role in the project. Included in the changes will be energy-saving improvements to the shell of the building itself—the glazing, lighting, electrical systems, heating and cooling, materials selection, air quality and waste treatment.

"If we can do it there," says McDonough, "we can do it anywhere."

—William Bryant Logan

MANY FURNISHINGS AND ACCESSORIES FEATURED IN THIS ISSUE OF HOUSE BEAUTIFUL are available in retail stores. These items are numbered in the drawings below. For further information about the companies and/or stores that carry items that interest you, call our toll-free number, 800–241–9111; in Ohio, 800–241–7504; both extension 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Information about merchandise featured in this issue is available to May 1, 1994. All prices are approximate suggested retail.

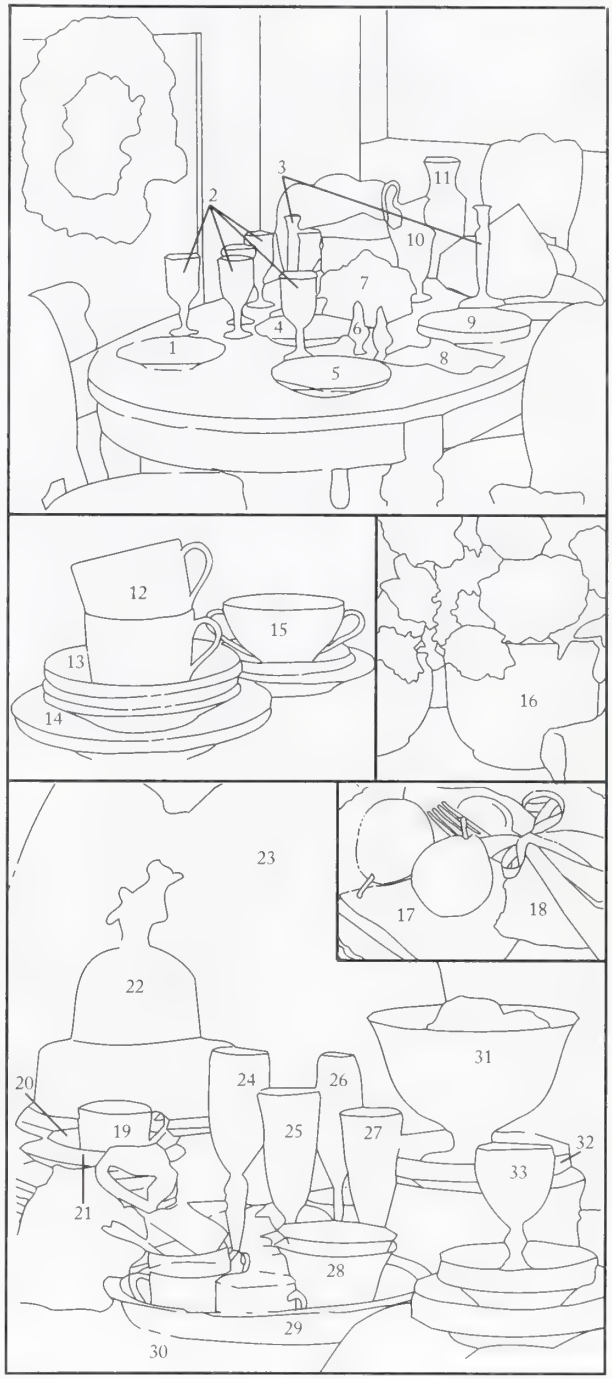
TIMELESS ROMANCE

Pages 142 and 143

1. Donatello dinner plate, Richard Ginori (5-piece setting)—$450
2. Bermuda goblets, Waterford (ea.)—$19.50
3. Texada Empire candlesticks (pr.)—$100
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7. Antique centerpiece, The Business in the Barn—$975
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9. Royal Worcester Marquis dinner plates, Royal China and Porcelain Company (ea.)—$75
10. Vienne Gold pitcher, Baccarat—$805
11. Savannah vase, Miller Rogaska—$350

Pages 144 and 145

12. Nacres Sand teacup, Puiforcat (ea.)—$130
13. Nacres Sand tea saucer, Puiforcat (ea.)—$65
14. Variations Sand salad plate, Puiforcat (ea.)—$125
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21. Salad plate, Robert Haviland & C. Parlon (ea.)—$540
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26. Gold-leaf champagne flute, Bergdorf Goodman—$85
27. Grapevine engraved flute, Cardel Ltd.—$295
28. Amber glass bowls, Bergdorf Goodman (ea.)—$48
29. Round Jefferson silver plate tray, Oneida Ltd.—$42
30. Scroll organdy tablecloth, E. Braun & Co.—$650
31. Virginia small footed bowl, Dartington Crystal—$85
32. Salad plates, Royal Crown Derby (ea.)—$40
33. Red wine glass, Saint Louis Cristal—$340



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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER For more details, see Reader Information for page 108.

30 STYLE BEAT **Teal plates,** Vermont, designed by Bernardaud, $85/5-pc. place setting—Bernardaud (R), 777 Madison Ave., New York 10021; 800–884–7775. **Armless white chair,** Sangles, 16½" x 37½" x 23", $1,025; **armchair,** 22" x 23" x 33", $1,500; **stool/side table,** 18" x 16" x 17", $650; all designed by André Putman for Ecart International Collection—Pucci International Inc. (R,T), 44 W. 18 St., New York 10011; 212–633–0452. **Hanging Straw lamp,** designed by Marta Baumiller, natural straw, cork ball and porcelain fixture, 24" w., $180—Lampa (M), 196 5 Ave., 3 fl., Brooklyn, NY 11217; for stores: 718–789–1172. **Pro-Scan Cinemascreen,** 26¾" x 36" x 24½", #PS34190—RCA TV (M); for stores: 800–336–1900. **Curvy table,** Topspin, 51" x 35" x 16", designed by Emanuela Frattini, 35" d.—Atelier International Ltd. (R,T), 305 E. 63 St., New York 10021; 212–223–7449; for stores: 212–660–0888. **Kartio colored tumblers,** designed by Kaj Franck for Iittala, $6.50/ea.—Hackman Tabletop Inc. (M), PO Box 879, Mahopac, NY 10541; 914–628–1616. **Quimper vase,** designed by Oliver Gagnère, $1,000—Neotu (R), 84 Wooster St., New York 10012; 212–343–1001. **Emerging Table Slide,** maple, cherry, 28" x 36" x 24", $800—Ilan Dei (R), 565 Sunset Ave., Venice, CA 90291; 310–392–8181. **Uni chairs,** designed by Werther Toffoloni, beechwood, 18" x 18¾" x 31½", $450–$650—Atelier International Ltd., see address above.

Page 32: The Design Shop at The Cooper Hewitt Museum, Fifth Ave. at 91 St., New York 10128; 212–860–6933. **Document lampshade,** hexagonal parchment shade with calligraphy and red seal, 6¼", black wooden base, 12", $145—The House of Windsor Collection catalog (MO); 800–433–3210. Christian Tortu floral boutique at Takashimaya New York (R), 693 Fifth Ave., New York 10022; 212–350–0100. **Pond Lily mirror,** #4018, beveled glass, 15½" x 19", $325; **rose wreath gilded sconce,** #1062, mirrored center and candlestick arm, 13½" d., $375—Carvers' Guild (M), PO Box 198, W. Groton, MA 01472; 800–445–3464. **Reproduction Gothic side and armchairs,** #1102, by Acanthus Fine Furniture; **chair seat fabric,** Empire Wreath, #26048–2, gold on forest green, cotton, rayon and silk; **Gothic side chair,** $2,725 (COM); **Gothic armchair,** $2,825 (COM)—Scalamandré (T), 950 Third Ave., New York 10022; 212–980–3888; Acanthus Fine Furniture (M), 1407 Atlantic Blvd., Jacksonville, FL 32207; 904–398–5056. **Regency reproduction two-tiered bedside table,** from Trevor Potts's The Collection, shown in antique yellow with green line decoration, 18", 18", 30" h., $2,250—Trevor Potts Antiques, Inc. (R,T), 305 E. 63 St., New York 10021; 212–980–7830. **Renaissance Collection plant table,** hand-finished, 12" d., 37¾" h., $229—Domain (R); 800–888–1388. **Toile-covered wastebaskets,** made in England, 11" h., $165—Charlotte Moss & Co. (R), 1027 Lexington Ave., New York 10021; 212–772–3320.

Page 40: **Blueprint drawing:** Display house designed by Atlanta architect Norman Askins. *Creative consultant:* Nancy Braithwaite. *Participating designers in the display house:* Charles Gandy, Dan Carithers, Jacquelynne Lanham, John Oetgen, Dorothy Travis. Atlanta Craft Council (ACC), Craft Fair Atlanta, opening night gala to benefit the Georgia Trust for Historic Preservation, March 25 from 6:30 P.M. to 10:30 P.M. The show is open to the public on Saturday, March 26 and Sunday, March 27, 10 A.M. to 6 P.M. Admission $5—Atlanta American Craft Council Fair, Georgia Dome, 1 Georgia Dr., Atlanta, GA 30313; 404–892–4505 or 404–881–9980. **Collapsible zebra-wood basket,** by Wendy and Jay Jensen, 10" x 14", $65—Deep Spring Studio, PO Box 364, County Rte. 9, Petersburg, WV 28647; 304–257–4356; also at the American Crafts Council Fair, Atlanta. Timo Sarpaneva retrospective, March 17 through June 18—American Craft Museum, 40 W. 53 St., New York 10019. **Arktia vases,** designed in 1985 for Iittala crystal, 8", $175; 10", $185; 11¾", $175—Hackman Tabletop, Inc. (M), Rte. 6, PO Box 879, Mahopac, NY 10541; 914–628–1616. **Illycaffè Italian Faces Espresso cups,** by Italian artist Sandro Chia for Illycaffè's Great Masters Collection, set of 6 cups, an 8.8-oz. can of decaf espresso and 1 can of regular espresso, in decorative gift box, $100; also sold as gift box of 2 espresso cups and 2 cans of espresso, $50—Bloomingdale's, Macy's and Williams-Sonoma; for stores: 800–USA–ILLY. **Les Oliviers rug,** from Zofia Rostad's Sud Collection, shown in Soleil (yellow) woven cotton velour, 3'7" x 5'7", $148—Toulemonde Bochart U.S. (M), 119 W. 57 St., Ste. 720, New York 10019; 212–757–3858. **Whirlwind series,** designed by Massimo Vignelli, **tumblers,** $245/set of 4; **round carafe,** 42/oz., $250; *not shown:* **cylindrical carafe,** $200; **small nut bowl,** $150; **serving platter,** $275; **vodka/aperitif glasses,** $165/set of 4—available in Steuben shops in the Northeast and through Steuben; call: 800–424–4240. **Egg & Feather ceramic platter,** 14¾" d., $140—MAJiLLY Designs (T,M), 1312 Rte. 171, W. Woodstock, CT 06267; 203–974–3714. **Femina love seat,** designed by Annie Hieronimus; **slipcover fabric,** Storia, 100% cotton with diagonal quilting, shown in Marine, 60¼" w., 37" d., 33½" h., $1,230 as shown; $1,075 (COM); second slipcover available starting at $450—Ligne Roset (T), 200 Lexington Ave., New York 10016; 800–BYROSET. **Neoclassical fabrics,** by Timney Fowler distributed exclusively through Ramm, Son & Crocker. *Fabrics left to right, top to bottom:* **Agra Ironwork,** #TF0004/ 03; **Old European Portraits,** #TF0147/16; **French Gothic,** #TF0167/18; **Roman Heads,** #TF0027/06; **Raj,** #TF0067/10; **Coins,** #TF0047/10; **Boucher Toile,** #TF0144/16; **Agra Ironwork,** #TF0004/07; **Old European Portraits,** #TF0147/17—through Beacon Hill showrooms (T); 800–756–RAMM.

Page 42: **Marble mosaic medallion,** Caligo, from the Sicis Collection, in mesh-mounted sheets 24" sq., $920 up to 39" sq., $2,095—Sicis (M). **Blue-and-white ivy pattern and striped tiles,** Xenia series, solid color-field tiles and in yellow and caramel color combinations, $12/sq. ft.—Campegniese (M). **Natural terra-cotta and white-glazed geometric tiles,** white glazed 4" tile, $16/sq. ft.; terra-cotta 4" tile, $10/sq. ft.—Cottomediterraneo (M). **Black-and-white sun and moon tiles,** Soli e Lune, pattern designed by architect Piero Fornasetti adapted by Ceramica Bardelli for their architect series. Ceramic tile with decal transfer, approx. 5" sq., $305/set of 24—Ceramica Bardelli (M). Stone tiles with embossed **neoclassical motifs,** Listelli In Pietra Sbalzata, series features Roman-style and Renaissance designs, 5" x 10", $18/ea.—Cottoveneto (M). **Classical** Greek **hand-molded clay tiles,** designed by Cerdomus's Cesare Biancini in natural [illegible]ed, 4" sq., $89/ea.—Cerdomus (M). **Blue glass tiles,** Opus Veneziano, mesh-[illegible] nudgam, $32.45/sq. ft.—Bisazza (M). **Hand-painted geometric floral ceramic tiles,** Cilento, Classico Vietri series, 8" sq., $20/ sq. ft.—Ceramica di Vietri Francesco De Maio (M). For information on above tiles and U.S. importers—The Italian Tile Center, division Italian Trade Commission, 499 Park Ave., New York 10022; 212–980–1500.

72 ALL IN THE FAMILY *Architect:* Michael Sant, Sant Inc., 622½ San Juan Ave., Venice, CA 90291; 310–396–4828. **Contractor:** Tso Construction, Roland Tso, 1386 Monument St., Pacific Palisades, CA 90272; 310–454–6746. *Family room:* **Sofa,** Nuovo Pasadena; **chairs,** Geisha by Minotti; **floor lamp** by Ingo Maurer, Flischi—Diva (R), 8801 Beverly Blvd., Los Angeles, CA 90048; 310–278–3191. **Pillow,** Renaissance Stripe, #32923-2 in Ruby/Pewter—Clarence House (T), 8687 Melrose Ave., Ste. B-504, Los Angeles, CA 90069; 310–652–0200. **Noguchi coffee table**—Herman Miller Inc., 8687 Melrose Ave., Ste. B-229, Los Angeles, CA 90069; 310–659–7600. **Thonet side chair,** GV805—Gallery Vienna, 750 N. Orleans, Chicago, IL 60610; 312–951–0300. **Floor lamp,** TMM, by Santa & Colfe—Modern Living, 8125 Melrose Ave., Los Angeles, CA 90046; 213–655–3898.

76 GOOD OFFICES *Designer:* Tricia Guild, Designers Guild, 271 & 277 King's Rd., London, England; 011–44–71–351–5775. *Office walls:* Hot Pink from Sanderson's Spectrum range; **table,** by Cappellini; **blue and white urn,** by Linda Hoffhines, **tall orange jar** by Ralph Levy. In hall skylight, **fabric banners,** from Orissa range. **Staff Canteen, Paint;** Papers & Paints, Historic range Indigo Blue; **table,** designed by Architect Spencer Fung. **Conference room, lamp;** Sosia by Caftaldi; **Cincinnati ottoman,** in Esk; **Long Beach sofa** in Tindall colors of Nantua fabric. **All furniture and fabrics**—Designers Guild, see address above.

108 A VISIT TO THE WHITE HOUSE *Pages 108 to 117: Designer:* Kaki Hockersmith, Kaki Hockersmith Interiors, 5116 Kavanaugh Blvd., Little Rock, AR 72207; 501–666–6966. *Yellow sitting room:* **Carpet,** Court York, 80% wool, 20% nylon, Axminister, $103/sq. yd.—Blackstone Carpets (T), 330 Decorative Center, Dallas, TX; 214–748–1570. **Federal club chair fabric** Lulworth, discontinued—Rose Cumming Chintzes (T), 232 E. 59 St., 5 fl., New York 10022; 212–758–0844. **Sofa fabric,** Laurel, #AH8950-9, cotton/modacrylic, 51"; **tub chair fabric,** Emily, #AH8952-9, cotton/modacrylic, 51"—Christopher Hyland Inc. (T), Decoration & Design Building, 979 Third Ave., New York 10022; 212–688–6121. **Fabric of pillows on sofa,** Rigato Puma, #33095-1 rose/vert, silk, 54", woven in Italy—Clarence House (T), 211 E. 58 St., New York 10022; 212–752–2890. **Trim on pillows,** Fragonard, tassel loop fringe, #FT1070, 2½" silk—Scalamandré (T), 950 Third Ave., New York 10022; 212–980–3888. **Curtains**—collection of the White House.

Page 111: Kitchen: **Wallpaper** Brandon from the Hailey Place Collection, #BDN-140-V, vinyl, 27" untrimmed—Country Life (T), PO Box 5037, Costa Mesa, CA 92628; 714–751–7948. **Extension table,** Ficks Features Collection, #4525W, maple with applied rattan accents, 45 x 36 x 29 with 18" apron leaf; **chair,** #1406-CU, 38 x 24 x 23, rattan and wicker w/upholstered seat—Ficks Reed Co. (T), 4900 Charlemar Dr., Cincinnati, OH 45227; 513–561–2100.

Pages 112 and 113: Oval Office: Presidential Seal Carpet, wool, made in the USA, custom-designed for the White House—Scalamandré, see address above. **Curtain fabric** Newport Damask, #20100-002, 55", vermeil; silk; cascade lining, Caribbean, #5801M-75, antique taffeta, sun gold, 55"; **silk casement lining,** Adriatic, #5870-10, antique taffeta, pale gold, 56", silk; **valance and side panel trim,** Arlington Scroll, #V639-999, jacquard braid, silk; **fabric on chairs,** Little Rock Diamond, 20169A-001, royal blue with gold, cotton/rayon/silk, 55". **Pillows,** Empire Wreath, #26048-3, lampas, 54", cotton/rayon/silk. All fabrics—Scalamandré, see addresss above.

Pages 114 and 115: Oval Office: **Chair fabric,** Sheffield #9129M-015, antique gold, broad ribbed repp, rayon/silk, 55"; **sofa fabric,** Grandeur, #1235M-002, striped satin faille, garnet/old gold/ivory, silk, 55½"; **sofa cording,** #C113T-999, plated cord on tape, 3/16", silk; **sofa cushion welt,** Laurent, 8-ply crepe cord on tape ⅜", silk. All fabrics—Scalamandré, see address above. **Coffee table,** designed by—Trosby of Georgia, 81 Peachtree Park Dr. NE, Atlanta, GA 30309; 404–351–4400. *Lincoln Sitting Room:* **Ceiling,** Fusina, #WP81500-4, hand-printed ceiling paper, 27", wallpaper. **Side chair fabric,** Portofino, #26155-001, cut velvet, 51", cotton/viscose/spun rayon in ruby/forest/mustard; **sofa fabric,** Palmieri #36017-003, silk face striped velvet, 49½", spice mustard, poly/silk/cotton; **sofa and chair trim,** Bullion Fringe, #ST13007-999, 10", spun rayon; **sofa pillow,** Shirred stripe, #121-9, taffeta and repp stripe, antique gold, birch, cream 50", silk. **Ingrain Carpet,** Smithsonian, flat-woven Scotch carpet in 36-inch strips, #R22-1, wool. **Pillow,** Newport Tassel fringe, #FT1103-3, 2", silk. All fabrics and carpet—Scalamandré, see address above. **Chair fabric,** Cellini Stripe, #103121, Sienna red, silk/cotton, 50"; **curtains,** Delfini Damask, #400801, garnet, silk/linen/viscose, 51½"; both made in Italy—Cowtan & Tout (T), Decoration & Design Building, 979 Third Ave., New York 10022; 212–753–4488.

Pages 116 and 117: Treaty Room: **Sofa,** Persia #1627031, cotton/linen, antique velvet indigo—Scalamandré, see address above. **Gaming table,** walnut, 1993, designed by Kaki Hockersmith—Kaki Hockersmith Interiors, see address above. Fabricated by Trosby, see address above. **Fabric on wing chairs,** Laurel Wreath #91533, pompeii, rayon/cotton, 51" —F. Schumacher & Co. (T), 79 Madison Ave., New York 10016; 800–332–3384. **Fabric on chair,** Bibliotheque, #33148-11, 51", cotton/polynosique—Clarence House, see address above. **Striped fabric on chair,** Fado, #LV5198, cotton/viscose, 51", blue/red—Christopher Hyland Inc. (T), 979 Third Ave., New York 10022; 212–688–6121. **Curtain fabric,** Opera House ,#PR7628-1, cotton, 54"—Sanderson (T), Decoration & Design Building, 979 Third Ave., New York 10022; 201–894–8400. **Carpet**—collection of the White House.

Collection of the White House: Oval Office: **Resolute desk,** made from the oak timbers of the British ship, H.M.S. *Resolute* as a gift to President Rutherford B. Hayes from Queen Victoria in 1880. It has been used by every president since Hayes, except Presidents Johnson, Nixon and Ford, 1964–1977. **Mantel,** white marble, constructed in 1909 in the expanded West Wing during the administration of President William Howard Taft. **Painting over the fireplace,** *Portrait of George Washington,* by Rembrandt Peale (1778–1860), oil on panel. **Painting,** *City of Washington From Beyond the Navy Yard,* by George Cooke (1793–1849), oil on canvas. **Painting,** *The Three Tetons,* by Thomas Moran (1837–1926), oil on canvas. **Card tables** on either side of the mantel, mahogany, made in New England, 1790–1810. **Pembroke tables** adjacent to sofas, satinwood, made in the Hepplewhite style in New York, c. 1785–1800. **Table lamps,** pair of French Empire porcelain urns, made in Paris c. 1810. *Lincoln Sitting Room:* **Chest of drawers,** mahogany, c. 1830–1850, American, Late Empire style, marble basin slab. **Astral lamps,** pair, gilt bronze and glass, c. 1825–1830, Philadelphia, by Louis Veron. **Painting,** The *Republican Court in the Days of Lincoln,* by Peter Frederick Rothermel (1812–1895), formerly entitled *Reception at the White House,* oil on canvas, c. 1867. **Armchairs,** pair, *(Continued on page 174)*

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mahogany, c. 1860, American, Rococo-revival style. **Desk,** mahogany and marble, 1932, Washington, DC, made by Morris W. Dove. **Side chair,** ebonized wood, c. 1862, American, rounded shield back. **Easy chair,** walnut/pine, c. 1881, American possibly, W.B. Moses. **Painting,** *Ulysses S. Grant,* by Thomas LeClear (1818–1882), oil on canvas, c. 1881. **Occasional table,** walnut with marble top, c. 1860, American. **Lamp,** brass and glass, c. 1884, New York, designed by John Williams. **Painting,** *U.S. Capitol,* after William Henry Bartlett (1809–1854), oil on tin. **Sofa,** walnut/pine, c. 1881, American, possibly W.B. Moses. **Chandelier,** cut and frosted glass, c. 1860, possibly American, six electrified arms, diamond-pointed pendant prisms. *Treaty Room:* **Tallcase clock,** mahogany, c. 1750, Philadelphia, brass weight-driven works by Emanuel Rouse. **Painting,** *Abraham Lincoln,* by Alexander Hesler, black-and-white photograph, c. 1956, from negative taken in Springfield, IL, June 3, 1860. **Conference table,** walnut, c. 1869, New York, made by Pottier & Stymus Manufacturing Company. Black leather top; eight drawers in apron. The table was placed on the South Lawn for the signing of the Israeli-Palestinian Agreement, Sept. 13, 1993. **Painting,** *Signing of the Peace Protocol Between Spain and the United States, Aug. 12, 1898,* by Theobald Chartran (1849–1907), oil on canvas, 1899. **Card tables,** pair, mahogany, c. 1820, New York, attributed to Charles-Honoré Lannuier. **Lamp,** one of pair, bronze and glass, c. 1830, France. Glass font with German burner. **Sofa,** mahogany, c. 1760, probably New York. **Astral lamp,** bronze, gilded bronze, and glass, c. 1835, American, Squat glass shade cut with flowers and Greek key. **Photograph,** *The Loneliest Job in the World,* by George Tames (1919–), black-and-white photograph, 1991, President John F. Kennedy looking out the south window of the Oval Office reprinted from original negative. **Painting,** *The Peacemakers,* by George Peter Alexander Healy (1813–1894), oil on canvas, 1868. **Table,** mahogany and marble, c. 1829, Philadelphia, labeled by Anthony Quervelle, circular top with black marble inset. **Silver presentation cup,** 1899, New York, made by Tiffany & Co.; three leaf-and-berry handles above seals of the United States, Spain and France: "Presented by the President of the United States [William McKinley] to his Excellency M. Jules Cambon, Ambassador of France, in token of his friendly services in the negotiation of the Protocol of Peace between the United States and Spain, Aug. 12, 1898." **Chandelier,** gilded metal, c. 1902, American. Spread eagle finial; used in the Red Room from 1902–1948. **Heriz rug,** c. 1850–1875, wool, Persia, Gorevan-type medallion design in navy, brown, and light blue with red corners; typical Herati stripe in primary border. **Painting,** *View of Macao,* by an unknown artist, oil on canvas, c. 1853. **Painting,** *View of Hong Kong,* by an unknown artist, oil on canvas, c. 1853. **Bookcases,** pair, walnut, 1993 made by the White House carpentry shop, designed by Kaki Hockersmith and Kathleen Wenskus. **Mantel,** marble, 1902, Italy, Bardiglio (veined) marble moldings; white marble stile panels, supplied by R.C. Fisher & Co., New York. **Overmantel mirror,** one of a pair, gilded gesso and wood, glass, 1853, New York, supplied by L.R. Menger, New York. **Sconces,** pair, gilded wood, early 19th-c., probably English.

118 BRILLIANT EMPTINESS *Pages 118 to 121: Designer:* Zoran, New York. **Bed linens,** made with linen fabric—Michele Solbiati U.S.A. Ltd. (M), 1460 Broadway, New York 10036; 212–730–7766.

122 GENTLEMANLY LAIR *Pages 122 to 127: Designer:* Eric D.W. Cohler, Inc. Architectural Design, Historic Preservation, 129½ E. 91 St., New York 10128; 212–876–1518. *Living room:* **Upholsterer**—Guy Eklund, 312 E. 95 St., New York 10128; 212–348–7300. **Sisal carpet**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212–752–9000. **Custom decorative painting**—Mitchell Huval, 77 W. 15 St., New York 10011; 212–969–0016. **Antique butler's pull**—Cabbages & Kings (R), 813 Lexington Ave., New York 10021; 212–355–5513. **Upholstery fabric on desk chair**—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021; 212–861–2345. **Lamp shades**—Oriental Lamp Shade (R), 816 Lexington Ave., New York 10021; 212–832–8190. **Side table,** Marlena—John Boone (T), 1059 Third Ave., New York 10021; 212–758–0012. **Moon ceiling mural,** painted by—Russell Piccione; 212–288–3033. **Sofa fabric,** Jeu de Cartes—Clarence House (T), 979 Third Ave., New York 10022; 212–752–2890. **Golden statuette,** by Ivan G. Olinsky—Jordan Volpe Gallery (R), 958 Madison Ave., New York 10021; 212–570–9500. *Still Life with Grapes,* by Emil Carlsen—David Dufour; 212–570–9500. **Tartan pillow fabric**—Ralph Lauren Home Collection (M), 1185 Ave. of the Americas, New York 10036; 212–642–8700. **Antique water jug**—Raj Gallery (R), 34 Chase Rd., Scarsdale, NY 10583; 914–725–6360. **Studio X chairs; Paris barstool**—Donghia (T), 979 Third Ave., New York 10022; 212–935–3713. **Madras plaid curtain fabric**—Roger Arlington (T), 979 Third Ave., New York 10022; 212–752–5288. **Black Watch plaid fabric**—Ralph Lauren Home Collection, see address above. **Antique Gainsborough chair**—Gerald Bland (R), 1285 Madison Ave., New York 10128; 212–722–1225. **Sheerweave window shades**—Manhattan Shade and Glass (R), 1297 Third Ave., New York 10021; 212–288–5616. **Federal settee**—Knollwood Antiques (R), PO Box 26, Lovell, ME 04051; 207–925–2045. *Bedroom:* **American Empire secretary**—Knollwood Antiques, see address above. **Hanging fixture**—Ann Morris Antiques (R), 239 E. 60 St., New York 10021; 212–755–3170. **Four-poster bed**—Ethan Allen (R), 1107 Third Ave., New York 10021; 212–308–7703.

128 A FINE FRAMEWORK *Pages 128 to 135: Designer:* Roger Lussier Inc., 168 Newbury St., Boston, MA 02116; 617–536–0069. **All framed drawings,** through framing studio—Roger Lussier Inc., see address above. *Living room:* **Drawing of urchin boy,** by Conger Metcalf—Roger Lussier Inc., see address above. **Sofa; easy chair; ottoman**—Baron Upholsterers Inc. (T); 30 W. 26 St., New York 10010; 212–691–8845. **Fabric on gilded open-arm chair,** arnot, hand-woven cut velvet; upholstered Charles chair, sofa and ottoman fabric, brown satin; **curtain fabric,** striped silk taffeta in iron gray and beige—Scalamandré (T), 950 Third Ave., 10 fl., New York 10022; 212–980–3888. **Gray satin covered pillow** (in foreground)—Old World Weavers, a division of Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212–355–7186. **Architectural boxes and tray,** painted and gilt in 23kt. gold—Cheryl Battaglia (studio), 45 Newbury St., Boston, MA 02116; 617–859–0675. **Drawings,** (top) by Conger Metcalf; (middle) by Steve Trefonedes; (bottom) by Hoffbrauer—Roger Lussier Inc., see address above. **Window fabric** (in 2 alternate windows), pale gray taffeta; **Fabric on 18th-c. Italian open-arm chair,** Jasper, gold taffeta—Scalamandré, see address above. *Bedroom:* **Sleigh bed**—Baron Upholsterers Inc., see address above. **Fabric** on bed, beige/cream striped linen; **fabric** on pillows, brown satin—Scalamandré, see address above. Handwoven throw, by Jeannette Harvey Bart—Marblehead Looms (studio), 0 Ferry Ln., Marblehead, MA 01945; 617–639–0010.

136 SMALL WONDER *Pages 136 to 141.* Anthony Noel's garden, 17 Fulham, Park Gardens, London SW6 4JX; 071–736–4890. Open for charity May 8, June 19, July 10 and Sept. 18, 1994, 2:30–6 P.M.

142 TIMELESS ROMANCE *Pages 142 and 143: Designer:* Tom Vanderbeck, Spada & Vanderbeck Interior Design; 203–526–3770. **Antique and decorative furnishings; antique ceramic centerpiece,** 18th-c. glazed terra-cotta, French, $975; **architectural engraving,** 18th-c. French; **Italian ribbon-back chair,** painted; **Italian Directoire-style table,** with faux stone top and painted base, similar available—The Business in the Barn (R), PO Box 37, 32 Town St. (Rt. 82), Hadlyme, CT 06439; 203–526–3770. **Chinese Bouquet Raspberry dinner plate,** $62/ea.; $215/5-pc. place setting—Herend (M), 21440 Pacific Blvd., Sterling, VA 20167; 800–643–7363; through Cardel Ltd. (R), 621 Madison Ave., New York 10022; 212–753–8880. **Royal Worcester dinner plates,** Marquis, fine bone china, $75/ea.; $250/5-pc. place setting—Royal China and Porcelain Company (M), PO Box 1012, Morristown, NJ 08057–0912; 609–866–2900. **White Full Lace dinner plate,** $75/ea.; $285/5-pc. place setting—Royal Copenhagen (M), 683 Madison Ave., New York 10021; 212–759–6457. **Donatello dinner plate,** $140/ea.; $450/5-pc. place setting—Richard Ginori (M), 41 Madison Ave., New York 10010; 212–213–6884. *Flemish sterling flatware:* **Dinner fork,** $105; **dinner knife,** $95; **salad fork,** $90; **teaspoon,** $65; **dessert spoon,** $90; 5-pc. place setting, $365—Tiffany & Co. (R); for stores: 800–526–0649. **Vienne Gold pitcher,** $805—Baccarat (R,M), 625 Madison Ave., New York 10021; 800–777–0100. **Salt and pepper shakers, #65,** sterling holloware, 5" h., $110/pr.—Lunt Silversmiths (M), 298 Federal St., Greenfield, MA 01302; 413–774–2774. **Savannah vase,** #2940–0094, 14" tall, $350—Miller Rogaska (M), 225 Fifth Ave., New York 10010; 800–543–5251. **Bermuda clear goblets,** $19.50/ea.—Waterford (M), 41 Madison Ave., New York 10010; 800–677–7860. **Texada Empire candlestick,** from the Natchez collection, 11" h., $100/pr.—Mottahedeh and Co. (M), 225 Fifth Ave., New York 10010; 800–242–3050.

Pages 144 and 145: **Tea cup,** Nacres Sand, $130; **tea saucer,** Nacres Sand, $65; **salad plate,** Variations Sand, $125, Limoges porcelain—Puiforcat (M); for stores: 201–939–4199. **Cream porcelain bowls,** with gold handles, by Palais Royal, $80/ea.—Takashimaya New York (R), 693 Fifth Ave., New York 10022; 212–350–0100. **Gilded cachepot,** 24k gold-leaf over terra-cotta, $27/ea.—Vietri (M), PO Box 460, Hillsborough, NC 27278–0460; 800–277–5933. **Scroll organdy napkins** (under pears), $50/ea.—E. Braun & Co. (R), 717 Madison Ave., New York 10021; 212–838–0650. **Bow napkin** (tied in ribbon), $26/ea.—Archipelago (M), 235 E. 11 St., New York 10003; 212–254–8929; Barneys New York (R), Chelsea Passage, 660 Madison Ave., New York 10021; 212–826–8900. **Flemish sterling flatware**—Tiffany & Co., see number above. **White dinner plate,** Full Lace—Royal Copenhagen, see address above. **Ivory jacquard wedding gown,** #423, $2,100—Vera Wang Bridal Collection, Ltd. (R), 991 Madison Ave., New York 10021; 212–628–3400. **Scroll organdy tablecloth,** 68" x 88", $650—E. Braun & Co., see address above. **Wedding cake,** $250—Colette Peters, Colette's Cakes; 212–366–6530. **Dynasty teacups,** $605/ea.; **saucer,** $300; **salad plates,** $540/ea., with raised 24k gold design, hand-painted—Robert Haviland & C. Parlon (M); for stores: 201–939–4199. **Round Jefferson silver plate tray,** 12½", $42—Oneida Ltd. (M), Oneida, NY 13421; 315–361–3000. **Small amber glass bowls,** $24/ea.—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212–753–7300. **Hand-blown fluted stem,** by Dante Marioni, $100/ea.—New York Experimental Glass Workshop (R), 647 Fulton St., Brooklyn, NY 11217–1112; 718–625–3685. **Classic Laurel champagne flute,** $57—Lenox China & Crystal (M); for stores: 800–635–3669. **Champagne flute** with gold leaf, $85—Bergdorf Goodman, see address above. **Champagne flute** with grapevine engraving, Pampre Gold Band, by Val Saint Lambert, $295—through Reed & Barton; 800–343–1383. **Virginia small footed bowl** (with sugared fruit), #BD693/O, full-lead crystal, $85—Dartington Crystal (M), 72 Ivy Way, Port Washington, NY 11050; 516–944–9010. **Salad plates** (stacked on right), $40/ea.; Carlton Gold, Surrey shape, bone china, $180/5-pc. place setting—Royal Crown Derby (M), 701 Cottontail Lane, Somerset, NJ 08873; 800–68-CHINA. **Royal Worcester dinner plate,** Marquis—Royal China and Porcelain Company, see address above. **Red-wine glass,** Trianon, $340—Saint Louis Cristal (M); for stores: 800–238–5522. **Nacres Sand tea saucer,** $65; **Variations Sand salad plate** (stacked front, right), $125/ea.—Puiforcat, see number above.

152 SAVORING THE WORLD *Pages 152 to 155:* **Blue-and-white cheese dome,** Spode, $195—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **Staffordshire blue and white Mess plates,** $285/ea.; **Victorian pickle fork,** $45—James II Galleries, Ltd. (R), 15 E. 57 St., New York 10022; 212–355–7040. **Peach linen napkins,** $16.50/ea.—Frank McIntosh Tabletoppings at Henri Bendel (R), 712 Fifth Ave., New York 10019; 212–247–1100. **Pink linen napkins,** $25; **rust linen napkins,** $25—Nancy Koltes Linens (M), 900 Broadway, Ste. 201, New York 10003; 212–995–9050. **Cut-glass finger bowls,** c. 1840, $1,100/set of 8—Bardith Ltd. (R), 901 Madison Ave., New York 10021; 212–737–3775. **Dinner plates,** Herend Blue Garden, $80/ea.—Martin's Herend Imports, Inc. (M), #21440 Pacific Blvd., Sterling, VA 20167; 800–643–7363. **Blue-and-white Ironstone tureen,** $3,250—Bardith Ltd., see address above. **Blue-and-white dessert plate,** Spode, $1,950/set of 8; **Victorian soup ladle,** $125; **green-and-white dessert plates,** Wedgwood, $1,350/set of 6—James II Galleries, Ltd., see address above. **Silver soup spoon and dessert forks,** Albi, $195/5 pc.—Christofle Silver, Inc. (M), 373 Park Ave. So., New York 10016; 212–683–4616. **Antique glass cake stand,** $125—Wolfman-Gold & Good Company, see address above. **Pink-and-white napkin,** Morning Glory, by Le Jacquard Français, $14—Palais Royal (T), 1725 Broadway, Charlottesville, VA 22902; 800–322–3911.

160 LABOR OF LOVE Photographed at the Stanhope Hotel, 995 Fifth Ave., New York 10028; 212–650–4700. **Cake**—Cheryl Kleinman Cakes, Brooklyn, NY; by appointment: 718–237–2271. **Flowers**—Carole Brunet-Veale, Tournesol, 9 Bedford Ctr. Rd., Bedford Hills, NY 10507; 914–666–9505. **Cake supplies**—The Chocolate Gallery, 34 W. 22 St., New York 10010; 212–675–2253; Wilton Enterprises, Inc., 2240 W. 75 St., Woodridge, IL 60517; 312–963–7100; Maid of Scandinavia Co., 3244 Raleigh Ave., Minneapolis, MN 55416; 800–328–6722. **Round white damask tablecloth,** $275; **white organdy appliqué napkins,** $400/set of 6 w/tablecloth—E. Braun & Co. (R), 717 Madison Ave., New York 10021; 212–838–0650. **White organza dress with sash,** $400—Kitty Benton, 285 W. Broadway, Ste. 440, New York 10013; 212–966–2776. **Silver tray** by Hannam & Crouch, c. 1790—S.J. Shrubsole (R), 104 E. 57 St., New York 10022; 212–753–8920. **Crystal champagne glasses,** $71/ea.—Baccarat (R), 625 Madison Ave., New York 10021; 212–826–4100. **Silver Victorian cake knife,** $550—James II Galleries, Ltd. (R), 15 E. 57 St., New York 10022; 212–355–7040. **White plates with gold rim,** Contessa, $24/ea.—The Royal China & Porcelain Companies Inc. (M), 1265 Glen Ave., Moorestown, NJ 08057–0912; 609–866–2900. **Silver dessert forks,** Spatours, $36/ea.—Christofle Silver (M), Inc. 373 Park Ave. So., New York 10016; 212–683–4616.

I've always yearned for a pied-à-terre in Manhattan. A mid-town location just down the street from my office, close to Lincoln Center and within smelling distance of the Carnegie Deli.

In 1993, in a somewhat delayed reaction to the drop in real estate prices, I found something affordable and bought it. Time, however was something I really couldn't afford to spend. Fortunately, there is an alternative to chasing all around town shopping for furniture and etceteras. Already wedded to the convenience of mail order buying I decided to order everything I needed (or almost everything) from catalogs.

THE CATALOG CONNECTION

OR HOW I FURNISHED MY STUDIO APARTMENT WITHOUT SETTING FOOT OUTSIDE MY DOOR.

My decorating style revolved around three words---contemporary, comfortable and easy-care. Beginning was simple. I followed the guidelines set by my profs at design school: start with the basics and major pieces. With this in mind, my first call was to The Gazebo.

It's nice to know in addition to their quilts and wicker The Gazebo crafts rag rugs in a plu-perfect blend of cotton and linen. The secret to their durability is the linen content and the tight weave. The Gazebo gurus took my color selections and mailed back a strike off (sample swatch) of the pastel stripe for approval. Six weeks later (on time) the rug arrived. Gorgeous.

The studio boasts a sleeping alcove so I opted for a conventional style bed. Neiman Marcus had some beauties. I wound up with a spare, linear, handforged iron headboard and canopy frame. ("Available through mail order only", the catalog said). Country Curtains' simple tab muslins, hung on the canopy, filter light and provide privacy.

Chambers was the source for all the bedding (pillows, sheets, duvet, blankets etc.). The bath benefited from Chambers as well with a terrycloth shower curtain (seemed like a natural choice) and gleaming shower curtain rings that glide merrily along the shower bar on little metal beads.

To unify the sleeping and living areas I ordered a plump, cushy sofa and a chair upholstered in a natural cotton fabric from the Horchow Home Collection. I paired them with glass topped end tables supplied by Ballard Design. The handsome architectural table bases add an exclamation point of interest to the room and the look is airy and uncluttered.

The dining area was remarkably easy. All I needed was a breakfast/snack table the kind I've used from Pottery Barn for parties. It's composite wood and measures 30" round. Price ...$19. Swathed with a pretty fabric, it's a winner. I added two of their high backed wicker chairs primarily because I liked the look. Happily, I find they are very sturdy and give plenty of support.

Gordon Segal, the man behind Crate & Barrel, must know how my mind works. He has a knack for showing china, flatware and glassware with innovative styling at easy-on-the-budget prices. I sat home one evening and picked out the sunniest china, the smartest stainless table service and best looking glassware I could find. Then placed my order that very night with a toll-free call and a credit card. What's more, while thumbing through the catalog, an oak console caught my eye. Classic in design and under $200 it worked beautifully in my tiny foyer.

Before I run out of space I'd like to mention The Bombay Company because their accessories seem to have a special flair. Captions throughout their catalog read: Uncommon Values, Uncommon Details, Uncommon Design, Uncommon Versatility. I think it's all true. My purchase here amounted to two brass pharmacy lamps, six botanical prints and a dressing table bench. Best of all, everything looks wonderfully expensive, but it isn't.

As we all know, life is not perfect and a few times something arrived that was not as I expected, was damaged in transit or was not the right choice for the room. In every case, I'm happy to say, customer service departments were polite, concerned and made returning the merchandise as easy as ordering it.

That, dear House Beautiful reader, is the end of my report but just the beginning of a whole new season of catalogs. Here, on the following pages are the newest offerings from the brightest and best mail order sources.

Happy shopping,

Frances Needles

COOKWARE . BOOKS . GARDEN BENCHES . DOLLS . CARVES . EVENING WEAR . CABINETS

Spring Catalog Collection

WILLIAMS-SONOMA GRANDE CUISINE

1. For over thirty years, Williams-Sonoma has been the recognized authority for serious cooks and avid home entertainers. Our spring catalog includes high-quality cookware and kitchen tools, informal tableware, a unique selection of food specialties, and of course Chuck Williams' own recipes. Also look to us for the finest assortment of wedding gift ideas. One year for **$2.** (U.S. only)

Herend

2. This extraordinary collection of world renowned porcelain is presented to you in our 54 page color catalog, featuring hand-painted dinnerware, figurines and fancies. **$10.** Also available is the hardcover book titled "Herend, The Art of Hungarian Porcelain". Beautifully bound and printed, the book documents and illustrates Herend Porcelains' colorful history from 1826 to the present. **$28.**



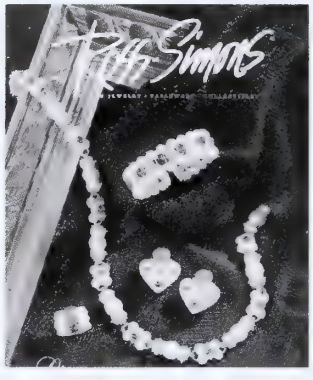
EDGAR B FURNITURE

3. Choose from more than 90 of your favorite manufacturers at savings up to 50% off retail price. All highest quality, products and service guaranteed. 308-pg. full-color catalog includes 18th century to contemporary to country, office entertainment & outdoor. Edgar B Furniture. **$20** (credit with first purchase) + **$5** shipping.



VELUX

4. **The Complete Guide To Roof Windows and Skylights –** Full-color guide features complete line of VELUX Roof Windows, Skylights, Flashing Systems, Sunscreening Accessories and Controls. Includes design ideas for creating light-filled, spacious interiors for both new home and remodeling projects. Also showcases new 1994 products including the new "Cabrio" Balcony Roof Window and Electric Pleated Shade. **Free.**



5. Ross-Simons makes the price as special as the gift. Noted for sensational buys on fine china/stemware/flatware, including Royal Doulton, Lenox, Wedgwood and more. Also precious 14k and 18k jewelry, giftware and collectibles. Ask about Ross-Simons' National Bridal Registry. **Free.**

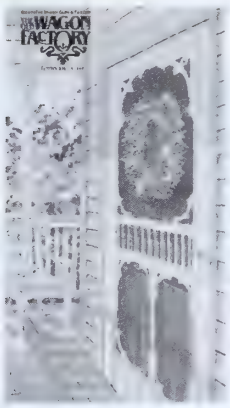
CHAMBERS



6. **Furnishings for bed and bath.** Chambers offers a unique collection of the finest quality bed linens, towels, blankets and bed clothes. Our distinctive assortment includes elegant bedroom furnishings and bathroom accessories, such as sleigh beds, chain stitched rugs and European bath luxuries. One year, **$2.** U.S. only.

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TO CHARGE ORDERS: Call toll-free 1-800-241-9111, ext. 220. Monday through Friday, 9 a.m. to 9 p.m. nationwide.



THE OLD WAGON FACTORY

7. Wooden storm-screen doors handcrafted in Victorian and Traditional styles and in all sizes, standard and custom. Also featured are attractive home furnishings including planters, gates, benches, entrance doors, Victorian porch furniture, gingerbread trim and much more. **$2.**

Smith & Hawken



SMITH & HAWKEN.

8. The catalog for gardeners. **Free.**

COUNTRY ® CURTAINS®

9. Before you consider custom...consider Country Curtains! Hundreds of styles and fabrics to choose from. More lengths and widths than you'll find almost anywhere, all ready made and conveniently available by mail or phone. Wonderfully affordable decorating solutions. 64-page color catalog. **Free.**

hanna Andersson

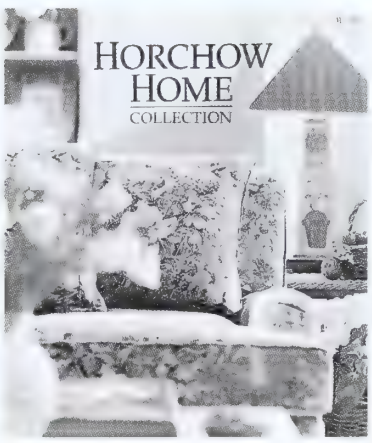


10. My Swedish quality 100% cotton clothes are best-loved favorites of babies to kids to adults across the country. Why? Because my Swedish cotton is soft as a teddy bear and durable as a toy truck. Made by us alone and 100% guaranteed. **$2.**



SAKS FIFTH AVENUE

11. There's a change in the air...and you'll find the very best of the season's new simplicity in FOLIO from Saks Fifth Avenue. Featuring the absolutes of style for both men and women as well as the finest in gifts. Enjoy a season's worth of catalogs, all for just **$5.** Foreign, **$15.**



12. Fine furnishings and values for the home. Shop the pages of the Horchow Home Collection and discover a world of distinctive, quality furniture, rugs, tableware designs, art objects and decorative ideas—all the things that make a house a home. One year of catalogs **$5.50** (credited toward first purchase). Foreign, **$10.**

Spring Catalog Collection

pottery BARN



13. High-quality design at superb value. Pottery Barn offers a new collection of slipcovered furniture, dining tables and chairs, rugs and window coverings. Our spring collection also includes distinctive dinnerware, glassware and flatware, and unusual home accessories. Also look for an exceptional selection of wedding gift ideas. One year, **$2.** U.S. only.



Rhoney Furniture House

14. Save up to 50%. We offer the finest furniture in stock or special order, shipped directly to you for in-house delivery. Over thirty-nine years experience in representing over 150 nationally advertised furniture manufacturers. Quality furniture, the style you want, the color you want, the price you want! Brochure is **free.**

The Bombay Company.



15. Innovative antique-inspired home furnishings, beautifully framed prints, distinctive lamps, accessories and gifts. Elegant home decor drawn from the classic designs of Queen Anne, Hepplewhite, Sheraton and Neoclassic among others. All affordably priced from $5 to $500. **$1.**



Harry and David®

16. Award-Winning Gift Catalogs. The freshest gifts of Spring -- featuring exclusive Royal Rivera® Pears, healthful fruit and vegetables, decorative flowering plants, homestyle baked goods and confections, gourmet gift baskets, the one-and only Fruit-of-the-Month Club® and lots of surprises! Easy to order, at prices for everyone and every occasion. Selections from $10 to $300. **Free.**



17. Up to 50% off suggested retail every day of the year! From choice wicker and rattan collections to some of the finest wood and upholstery furniture—all at tremendous savings! Lexington, Lane, National/Mt. Airy, Michael Thomas, Hooker, Pulaski and many others. **$6.**

FLORENTINE CRAFTSMEN, Inc.



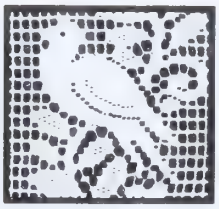
18. Florentine Craftsmen is the complete source for the finest in handcrafted garden ornaments, statuary, fountains, furniture and more. From the elegant to the whimsical, our items made of lead, bronze, iron, aluminum and stone will grace any interior or exterior setting. Illustrated catalog includes over 350 items. **$5.**

Orchids etc!™

19. Your Source For Fresh Flowering Plant Gifts. Perfect for every springtime holiday! You'll love these gifts: blooming plants, floral bouquets and orchid baskets plus personal accessories for home or office. We're your source for Easter, Mother's Day, and special occasions, too! We guarantee that everything you order will arrive fresh and perfect. Selections from $12 to $300. **Free.**



20. Colorful, unique, contemporary home furnishing accessories and gifts, many of them exclusive to Crate & Barrel; including dinnerware, cookware, stemware, barware, picnic, barbeque, and outdoor entertaining items. One year for just $2.



Rue de France

21. Discover the world of Rue de France and furnish your home with European flair! Traditional French country lace curtains and draperies can be made to your measurements, satisfaction guaranteed. Choose from our wonderful variety of unique French gifts, table and bed linens, and decorative accessories. 40 page color catalog filled with many decorating ideas. **Free.**

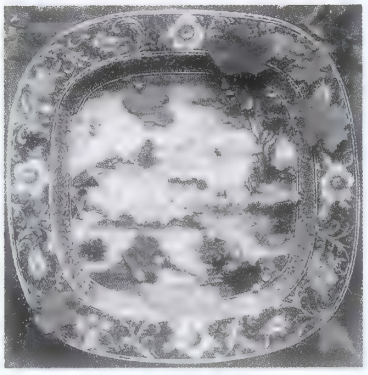


22. Decorate your bedroom and enjoy fantastic values with designs from Laura Ashley®, Bill Blass®, Jay Yang®, Collier Campbell®, plus many more. Comforters, sheets, window treatments, accessories, fabric and wallpaper are coordinated in this beautiful catalog. Custom work is also available. Bedroom Secrets where service, value and quality count. **$2.** (refundable)



Glorafilia

23. Glorafilia's stunning 36 page 1993/94 needlepoint catalog - the BEST EVER featuring the Impressionist Collection, Kelims, Victorian Designs, and the English China Collection. Kits from $25. New lower prices made possible by favorable exchange rates. $10 voucher with your first order. **$5.** (Not available in Canada).

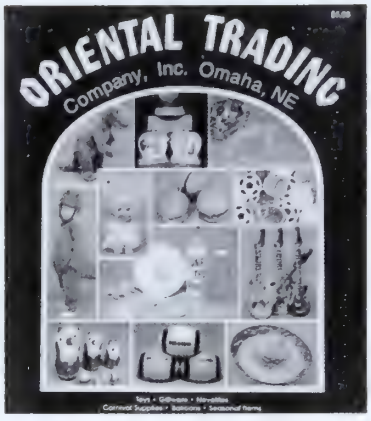


24. Cottura offers the finest collection of handcrafted & hand-painted European reproductions, with Renaissance inspired decorations, from the provinces of Italy, Portugal, and Spain. Complete lines of handpainted dinnerware & decorative accessories are available. Set your table with majolica treasures that once adorned the tables of Florentine royalty. Catalog, **$5.**

Spring Catalog Collection



25. Lookin' for something different? The largest country store in the East has selected the most exciting handcrafted items as well as practical and beautiful needs for your home. So, if you can't visit their store in Maryland have fun shopping their catalog. Two year subscription **$2.**



26. **Buy Direct** from Oriental Trading Company and save bundles on special occasion decorations and supplies, including items for Easter. The OTC catalog is packed with more than 10,000 inexpensive gifts, party supplies, stationery and candy, to make your shopping simple. **$1.**



27. Wicker Warehouse—Beautiful wicker and rattan furniture! National brands from Link, Lane, Ficks and Clark. All at 30%-50% discounts. Plus our own hand-picked imports of bedrooms, bathrooms, children's furniture and accessories galore! Even doll carriages. All shown in our new 64-pg. color catalog. Wicker Warehouse ships nationwide. Satisfaction guaranteed. **$5.** (receive **$5** credit).



28. Elizabeth Bradley's 48-page color catalog shows her complete range of needlework kits, wools and accessories including details of the twelve designs from the Botanical Garden series. When completed the pieces can be used to make cushions, pictures, bell pulls, rugs or carpets. Please send **$5.**



S&S MILLS

29. Buy direct from S&S Mills and save 50% on premium quality carpet! S&S Mills manufactures residential and commercial carpet in dozens of colors and styles using the finest materials available like Scotchgard™ Carpet Protector by 3M and Dupont Stainmaster® Xtra Life™. **Free.**

Calphalon®



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from Calphalon

30. Crafted for superior cooking...whether your choice is classic Calphalon hard-anodized cookware or new Professional Nonstick from Calphalon. Write for catalog, recipe brochure and a list of stores in your area. Lifetime warranty / Made in U.S.A. **Free.**

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31. The **This End Up** catalog offers 44 pages of exciting decorating ideas for every room in your home. Comfortable, affordable and durable, our uniquely styled furniture is crafted to last a lifetime. And there's more! Our designers have selected the perfect coordinating accessories to help complete your total look. **$1.**

Northwest Passages™
by Harry and David®

32. Enhancements For An Innovative Lifestyle. The most unique collection of the best products from the Great Northwest for today's lifestyle, including classic and high-tech clothing, home decor items, personal and travel accessories and exclusive gourmet food. Selections from $10 to $300. **Free.**

GARDENERS EDEN



33. Our catalog is filled with products for the garden, as well as items that help you bring this natural environment into your home. Look for flowering plants and bulbs, unique garden accessories, indoor and outdoor furniture, and decorative containers and stands for your plants. One year, **$2.** U.S. only.



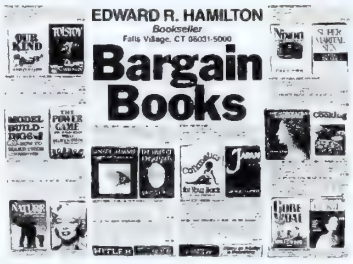
ANDERSEN WINDOWS

34. Andersen® Window & Patio Door Factbook offers ideas for creating distinctive light-filled environments using Feature Windows, Patio Doors and Roof Windows. Includes tips for planning a project, choosing a contractor, energy facts and more, It's a great resource for building or remodeling projects. Andersen Windows, Inc. **Free.**

SUNDANCE



35. Founded by Robert Redford... Sundance Catalog offers an eclectic and unique collection of exclusive home furnishings and accessories, clothing, jewelry and gifts from artists and craftspeople in the American West and around the world. **$2.**



36. Save up to 80% on publishers' overstocks, remainders, imports—America's biggest selection of bargain books. Thousands of titles, from yesterday's best sellers to books you never knew existed. History, Biography, Fiction, Arts & Crafts, Nature, Gardening, Cooking and more, starting at $1.95. From Edward R. Hamilton, Bookseller. **Free.**

NING WEAR . PRINTS . OLLS . ABLES . OSTERS . ICKER . TATUES . RYSTAL GOBLETS

Spring Catalog Collection

Hold Everything



37. **Organize your home and simplify your life!** Our catalog offers functional and innovative products designed to help you organize your closet, kitchen, office, media room, bathroom and garage. Look for our hand-formed bentwood hangers, classic Swedish pine shelving units, and storage baskets in all sizes. One year, **$2.** U.S. only.



Blackwelders

38. From Shaker to Sheraton, our new full color 130 page catalog brings you over 2,000 exciting furniture designs from the manufacturers you know and trust. Up to 50% off retail prices. With our catalog, you'll receive a $30 gift certificate toward your first purchase. Catalog **$15** (refundable upon return).



Colonial Garden Kitchens

39. 96 value-packed pages, with 100's of kitchen conveniences—cookware, flatware, tableware, hard-to-find gadgets, pasta and bread machines. Plus storage units, amazing cleaners, etc. Everything's guaranteed or your money back. **$2.**

Neiman Marcus

40. Shop Neiman Marcus by Mail! Our catalogs are filled with current fashions for women and men, decorative items for the home, fine linens, and imaginative gift ideas. Subscription $6.50 (applicable toward your first credit purchase). Foreign $15



The Gazebo of New York

41. Quilts and more quilts fill this brand new 50-page catalog for 1994. Feast your eyes on America's largest selection of new, antique, and custom quilts; duvet covers, dust ruffles and curtains; braided and rag rugs; pieced and appliqued pillows; antique and new wicker and other handcrafted country treasures. A wonderful resource for interior designers. **$6.**

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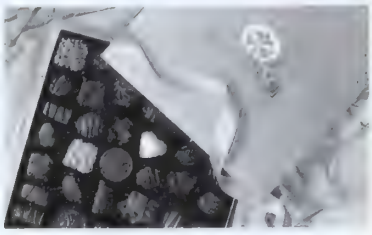
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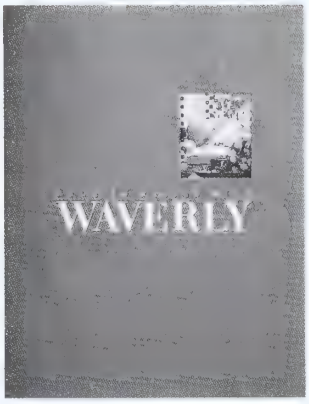
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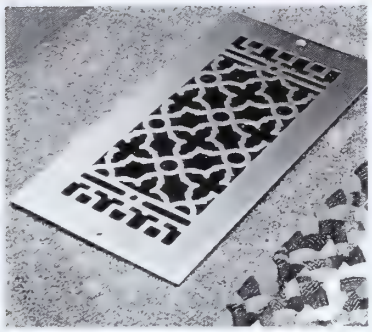
55. McGuire Furniture Portfolio. 100 page book, 145 color pictures featuring our classic collection of the premier rattan furniture designs. Also shown are designs from the seven McGuire Special Collections: Bamboo Tables, Solid Teak, Oriental Hardwood, Cane Wicker, Palasan, Zambales Peel, Suga Cage. **$10.**



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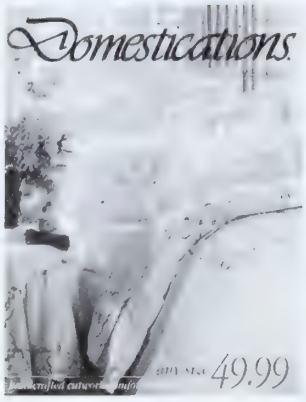
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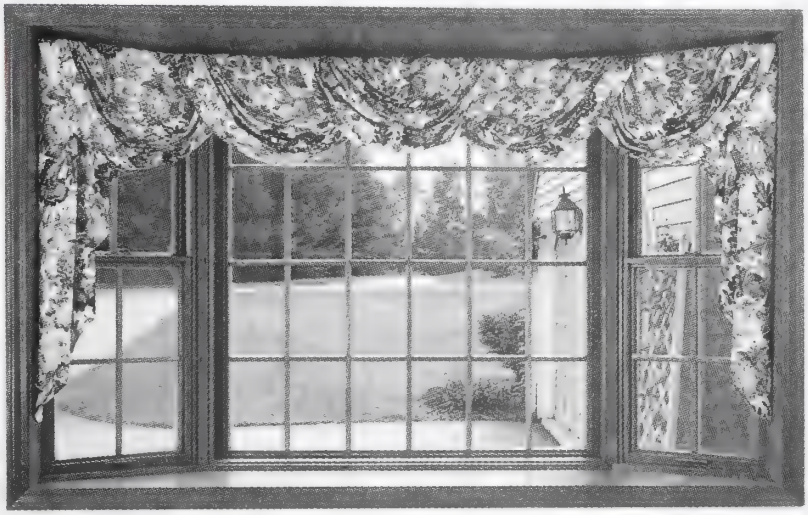
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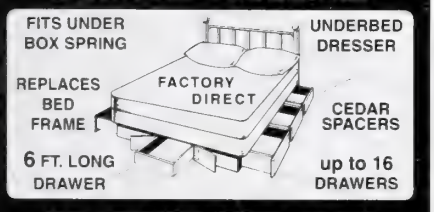
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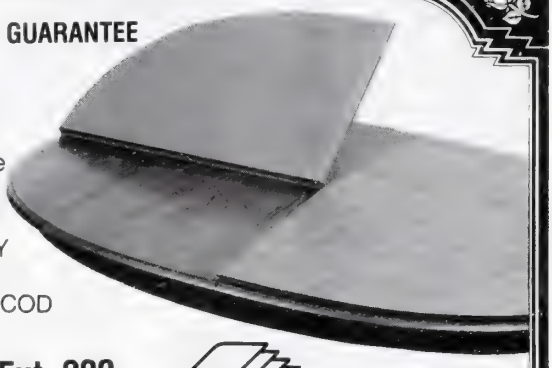


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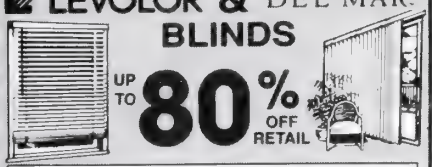
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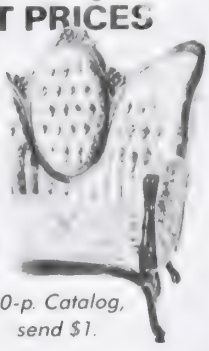
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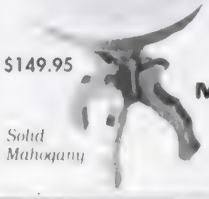
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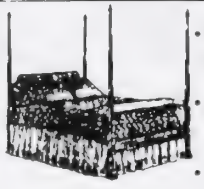
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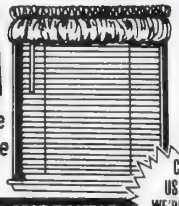


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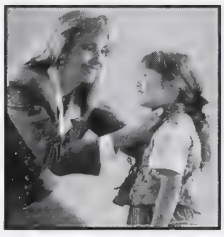
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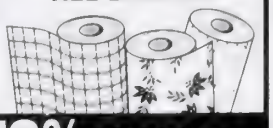
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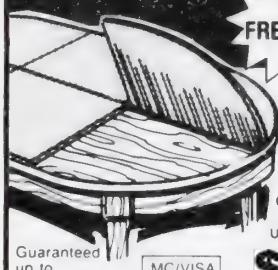


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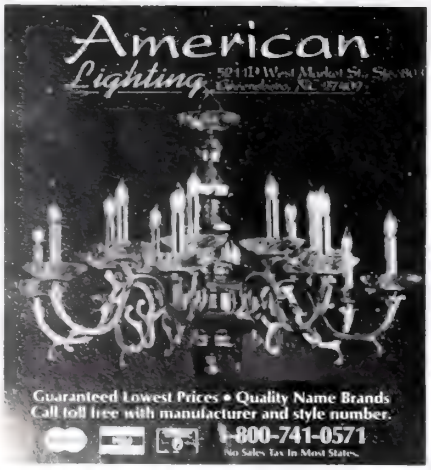
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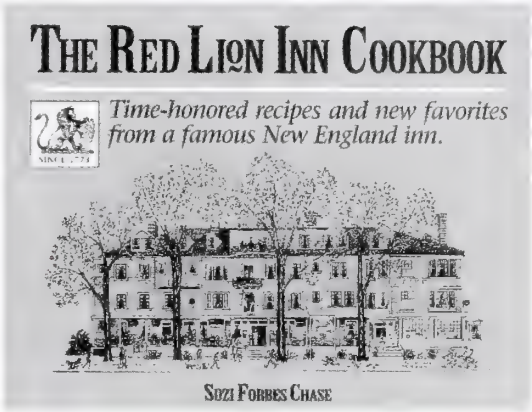
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BY DEE HARDIE

A new boarder has come to live with our daughter Beth and her husband, Joe, in their yellow house high on a hill in the green woods of Vermont. His name is Thomas Hardie Nelson and he weighed in at eight pounds, one ounce, just in time for breakfast last November sixth.

His mother calls him Mr. Tom, his father calls him Tommy, and his sister Rose, who is only fifteen months older, calls him Baby. I call him a glorious gift. Now we have six grandchildren with boy bookends—Albert, our eldest who is twelve, and young Tom who is four months. In between is our quartet of girls—Edith, Meriwether, Charlotte and Rose. Who could ask for anything more than a pride of half a dozen grandchildren to keep us young?

This baby's name has a long lineage. The first Thomas Hardie was his great-great-grandfather; much closer is my husband, Tom, who gulped when he heard the newborn's name over the telephone. He was so touched I think there may even have been a tear or two. My emotions weren't so controlled. I cried with joy. A family name, one of my favorites, has been passed on to a new generation.

A week after the baby was born I flew to Vermont to try to help. Naturally Tommy wasn't as interested in me as I was in him. He slept like a dream and woke only for breakfast, lunch, dinner, midnight snacks and other frequent feedings with his mother.

He shares the same birthday as Adolphe Sax, who invented President Clinton's musical trademark, and John Philip Sousa, who wrote those stirring marches like "Stars and Stripes Forever." Maybe he'll be musical, too. His sister Rose and I marched around the house together a lot on that visit—without music—and she was fast. A little girl who has recently learned how to walk is hard for a grandmother to keep up with.

The yellow house in the green woods of Vermont is now inhabited by pairs of people and animals

When Rose was at day care and her mother was resting, Tommy and I managed to have some lovely quiet moments alone. We rocked together, his small, compact body warming my chest right over the heart. Since I'm not good with lullabies I heard myself telling him how his three names combine in a fascinating bit of naval lore. At least I think so. I told him how once upon a time a Thomas Hardy was captain of Admiral Nelson's flagship *Victory*, defeating the French and Spanish at Trafalgar in 1805. Tommy just yawned, but I'll tell him again when he's older, eventually adding that Lord Nelson died at Trafalgar in Captain Hardy's arms.

In between telling tales to Tommy and picking up Rose's toys I did some vacuuming, ran errands, and got lost driving in those Vermont hills, landing in a tiny place called Jerusalem when I should have been at the grocery store in Bristol. I redecorated the shelves of the antique corner cupboard with teacups, dressed the dinner table with a centerpiece of Paddington Bear sitting on top of a rabbit-shaped pitcher, and tied the napkins with boy-blue ribbons. At the end of the week grandfather Tom arrived to meet and admire his namesake. To celebrate, Tom cooked beef bourguignon for everyone except Rose, who prefers yogurt, and Tommy, who thrives on mother's milk.

On the last day of my visit, Beth and I found a place in his room for the present I had brought Tommy, a wooden ark with a flat back for hanging on the wall. In the middle of the ark is a narrow shelf, the deck, with the animals in line, two by two, led by Noah. The yellow house is now inhabited by pairs as well: two children, Rose and Tommy; two dogs, Emma and Abel; and two parents, Beth and Joe—a tidy family that will cross many streams of life together. Their next voyage is to Thornhill Farm for springtime in Maryland. We will await them with open arms. ■

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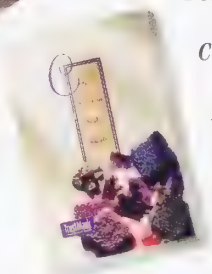


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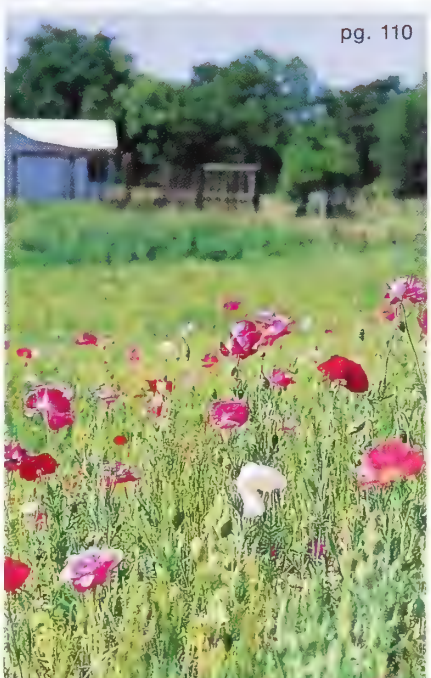
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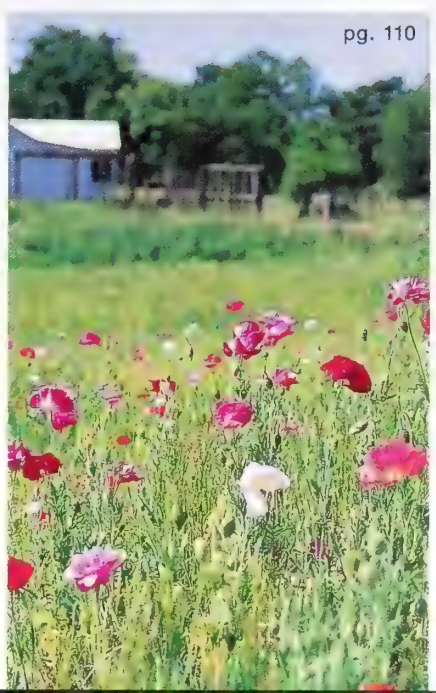
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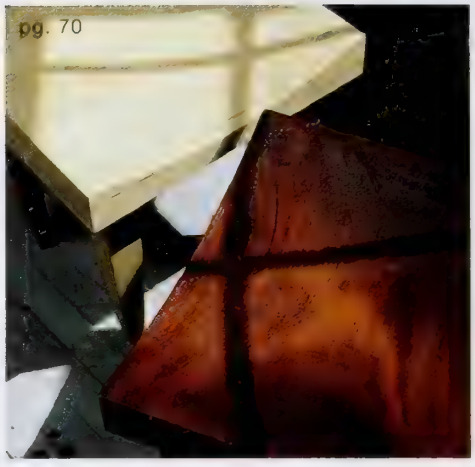
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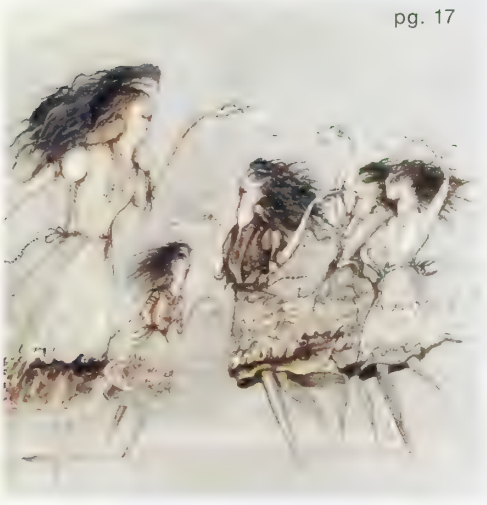
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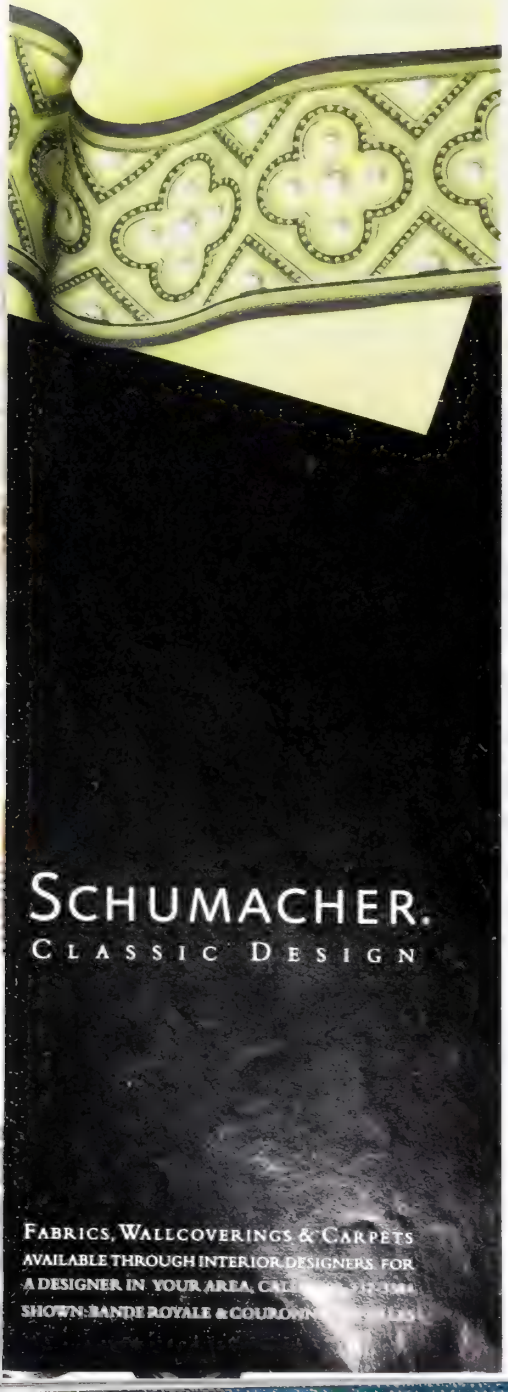
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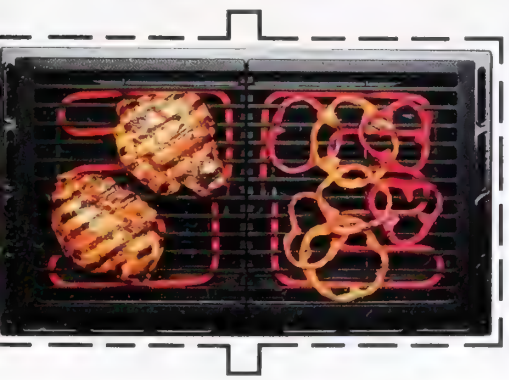
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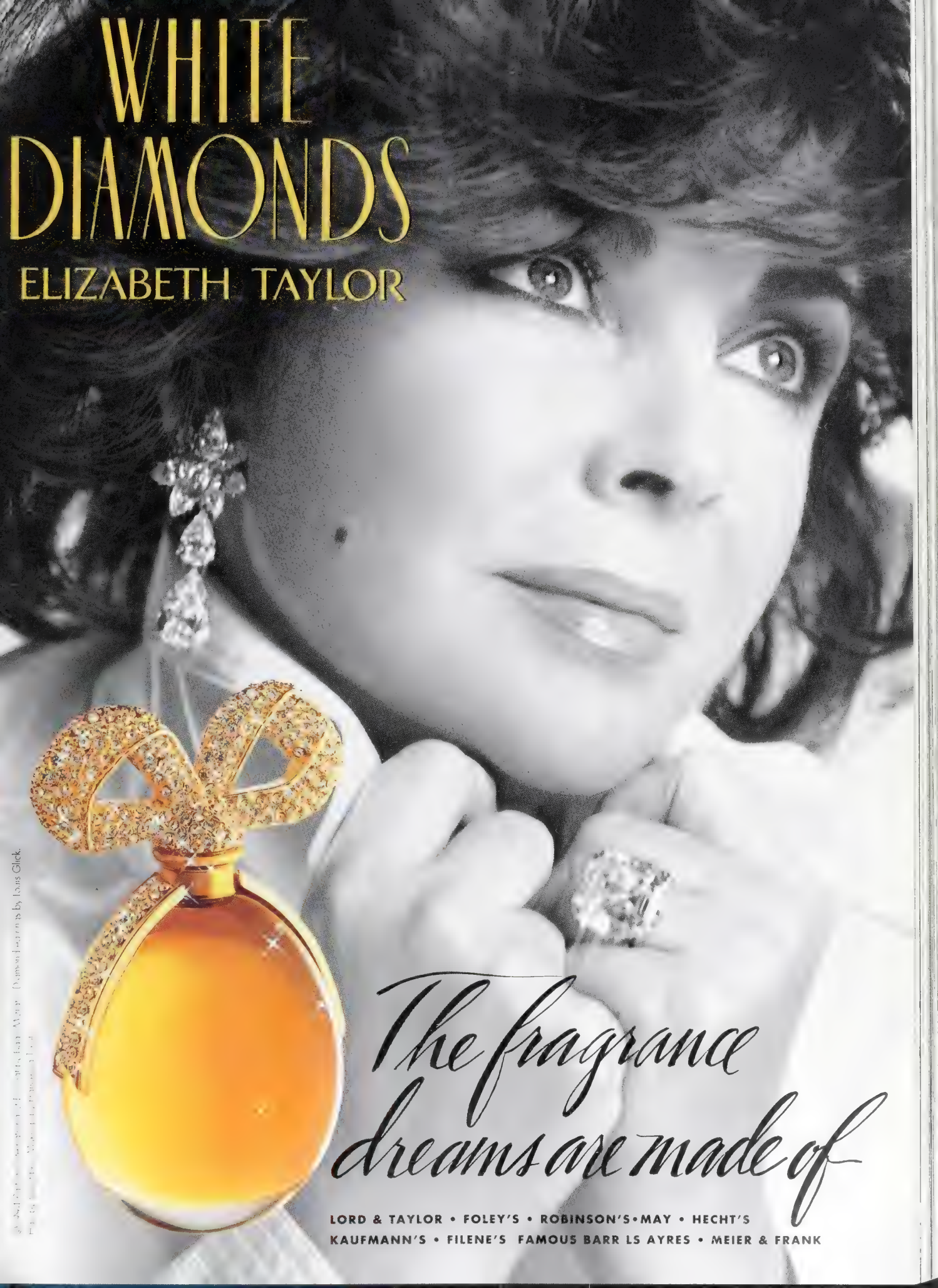
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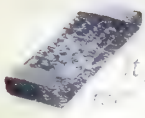
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Stories from the hamam



BY JULIA DUFFY WARD

Every March for as far back as I can remember, the *martenichkas* arrived from Bulgaria. In late February my sister and I began to wait for the postman and the square envelopes that he slipped through the brass mail slot of our front door on South Forge Street in Akron.

Among the letters that scattered our entryway the *martenichkas* were easy to spot, in part because they bulged and in part because of the colorful stamps that covered a full quarter of the envelopes. Most of all we recognized the handwriting—elaborate Z's, backward R's and N's, bisected O's—that flouted everything Miss Krause taught us at Spicer Elementary School. My mother explained that with the exception of Aunt Anka, my godmother, none of my aunts wrote in English, and that their Cyrillic alphabet was unlike ours in every way.

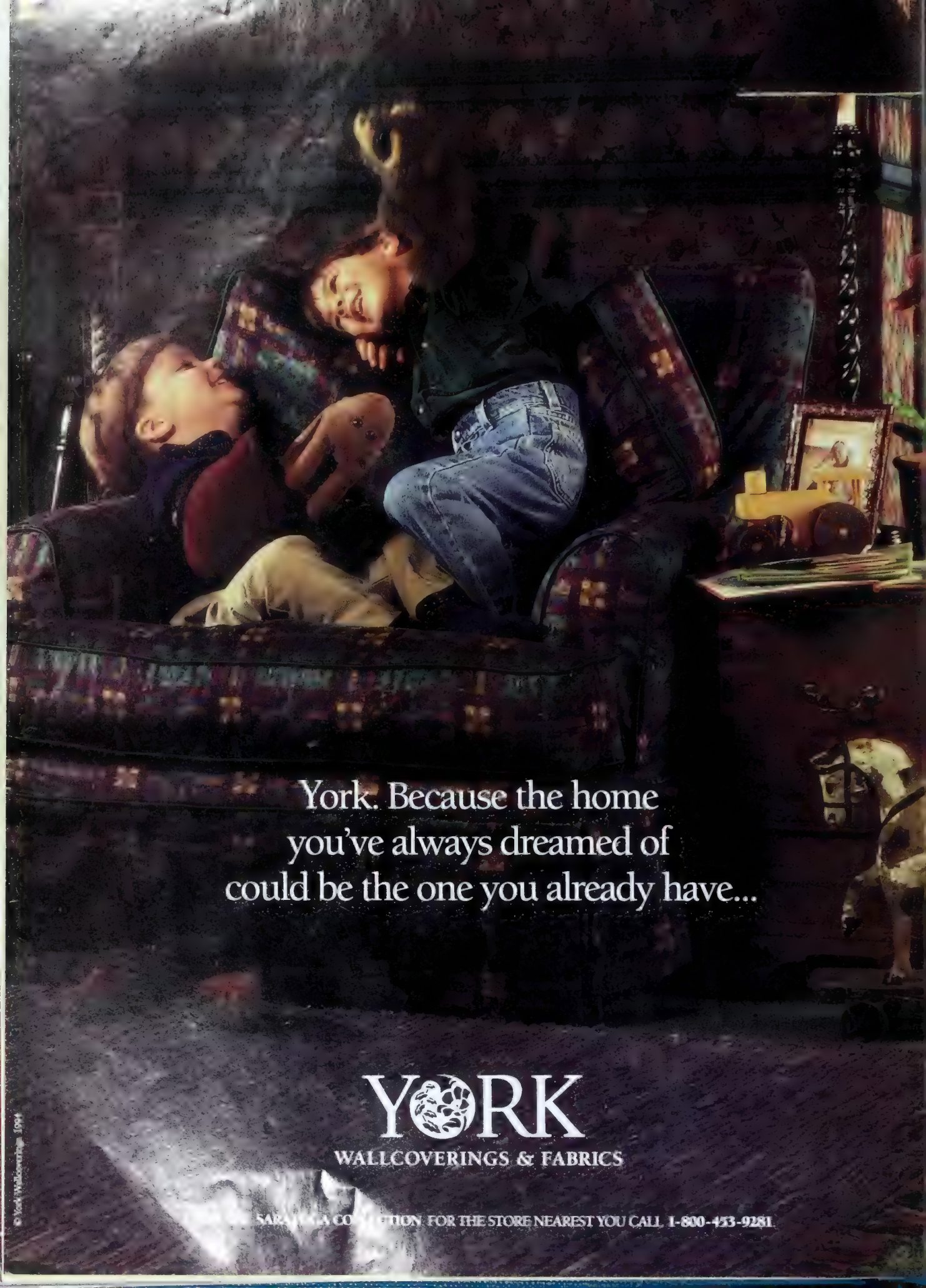
My mother translated *martenichka* as "little March," and said they welcomed spring. Inside each envelope were a card, a silk handkerchief, and the little *martenichka* itself, a bundle of silk threads, one red, one white, bound into figures of a boy and a girl. Gathered into three-inch lengths no thicker than my earlobe, each was folded in half and then divided and tied with contrasting thread to form a head, arms, legs, hands and feet. Eyes and mouths were stitched in X's, and if we were lucky the boy might wear a hat and the girl an apron. Joined by a few twisted threads, the figures were looped in dance like the sour cherries my sister and I dangled over our ears in late spring.

The *martenichkas* were among the few tangible links to my mother's home, which she left in 1935 when she married my Dubuque-born father, then a decoder at the American Legation in Sofia. When my mother left Bulgaria she had no way of knowing that 25 years, a world war and a cold war would separate her from her mother and five sisters.

Prewar Sofia had been elegant, my mother said: the cosmopolitan capital of a kingdom, a city of roses, of gold-domed churches and streets paved with golden bricks. The Subeva sisters, rich and beautiful, had grown up beside parks and strolled arm-in-arm along boulevards. They breathed the freshest air, and drank the sweetest water from Vitosha, a mountain that overlooked the city.

Akron compared badly. In the forties and fifties it was still a rubber town. Smoke and soot blackened the air. When my sister and I came in from playing, my mother lamented our "filthy dirty" state, then plunged us into the claw-foot tub. There, like a professional body scrubber, a *teljakinja*, she rubbed the skin on our backs, arms and legs with a rough silk washcloth used in Turkish baths and told us stories of Sofia's *hamam*.

The *hamam* was where women met to soak and scrub and, when the time came, to find a bride for their sons. My mother was chosen twice. She refused the first suitor, who threatened suicide. She was considering the second, the son of the Spanish counsel, when he was killed by a train in Varna, a resort on the Black Sea. The handsome Spaniard had been the first to give my mother powder and perfume and she loved him with the ardor of an eighteen-year-old. When news of Guillermo's death reached Sofia, my mother made up her mind to join >


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The sepia wedding portraits showed women of faultless beauty: arched eyebrows, almond-shaped teeth, piano fingers

a convent, but the priest shook his head and said that with such eyes she could never be a nun.

There were other stories. One concerned the death of my mother's brother, who died six years before she left Sofia. When I was very young I knew only that he had died. Later I understood that a streetcar had struck him. I was twelve when my mother told me Ivanco might have stepped in front of the streetcar. In the end I knew that he had committed suicide because he had fallen in love with a gypsy he could never marry.

Aunt Anka's story, like Ivanco's, developed as I grew older. What consumed me about my aunt's not having married I cannot say; perhaps it was simply that she was my godmother. Aunt Anka had been the most sought-after sister. Men were wary of the too-beautiful Luisa but felt comfortable with Anka. She was pretty and clever, a linguist.

My mother first explained Aunt Anka's spinsterhood by saying my godmother feared men wanted to marry her for her money. When I was nine, my mother revealed that Aunt Anka had loved an Italian named Roberto, a businessman who lived in Bulgaria until he emigrated to Australia. I accepted Roberto's exit as an explanation until, at sixteen, it occurred to me that Aunt Anka should have escaped with him. Impossible, my mother said. While bathing in the *hamam,* my grandmother had learned Roberto's secret: His brothers were cross-eyed. She warned her daughter about giving birth to imperfect children, and Aunt Anka, who could also have married any man in the British Legation, put away her embroidered wedding nightgown.

My mother's wedding pictures proved that my grandmother was acquainted with perfection. Not one of her daughters was cursed with what my mother called pork-chop cheeks. The sepia portraits showed women of faultless beauty: arched eyebrows, almond-shaped teeth, piano fingers. I studied these photographs trying to match the curious names—Anka, Slafka, Betka, Nikolinka—to the pretty faces. All remained as foreign as the smiling bride in whom I could not find my mother, the woman the photographer had elevated to the center of the picture, her train of Irish silk swirled around the box on which she stands.

In Akron my mother worked hard. She canned peaches and sour cherries, pickled green tomatoes, and made soap from grease and lye. She scrubbed clothes on a washboard, starched and ironed, baked bread and made yogurt.

My mother sang arias, "Un Bel Di" and "Mi Chiamano Mimi," in high clear notes and insisted on her American name Martha, not Marta. She made her own cigarettes, spreading tobacco onto rectangles of paper, rolling them up like Bulgarian cheese pastries, licking the seams, sealing them tight. My mother listened to the radio for news of Bulgaria, played jacks with my sister and me in our kitchen on a stretch of mustard-colored linoleum, and taught us to say "*As te obitscham,*" I love you.

Love was important, but marrying well was, too. Aunts Betka and Luisa had managed this; their husbands were not handsome but were educated and well-to-do. When my father proposed marriage, the priest was summoned to inquire of the Iowa clergy just what sort of family the Duffys were. The reassuring answer, written in Latin and postmarked Dubuque, arrived in time to plan a June wedding.

After the war such a query would have seemed superfluous. The Communists came to power on September 9, 1944, and changed everything. They seized the important things: freedom, husbands. Aunt Betka and Aunt Luisa's husbands left for work one morning after breakfast and were never seen again. Such things happened. Men jumped or were pushed from windows, and widows, even if they knew, dared not speak. Instead they wore black bands on their arms, silence on their lips. One guessed what was in their hearts.

Even Aunt Anka disappeared. My grandmother and aunts were beside themselves, calling on the British Legation where Aunt Anka worked and knocking on every door in Sofia. A week later my aunt returned. For months she hardly ate and stared into nothingness, telling no one what had happened—not even after forty years when Aunt Slafka, her closest sister, asked for the last time.

The Communists confiscated our family villas in Bojana, and in the city, crowded in their apartments, my aunts were forced to make room for strangers—perhaps spies—authorized by the government to move in. My aunts were unable to speak in front of their children, fearful they might be quoted at school or play. Hardship and confinement magnified differences, even between sisters, and as the years passed Aunts Anka and Luisa, who unwillingly shared a bedroom, spoke less and less to one another.

The one thing the Communists hadn't ruined were the *martenichkas.* The cards were still hand-painted, mostly in the colors of the Bulgarian flag—white, green and red. A *shop,* or peasant, still appeared on most.

In 1965 my husband and I left our teaching jobs at the University of Missouri and he joined the engineering faculty at Robert College in Istanbul, 250 kilometers east of the Bulgarian border. That I would one day travel to Sofia by such a circuitous route had never occurred to me, and yet in 1966, in the dead of winter and of night, we arrived with our infant son at the Turkish-Bulgarian border on the Orient Express. The Bulgarian militia was shouting in the corridors, banging on doors to sleeping compartments, shining flashlights in our eyes to see if we matched our passports.

Twelve hours later, as the train pulled into the station, I saw my smiling aunts waving bouquets from the platform. The sepia bridesmaids of 1935 had stepped from the wedding portraits exchanging long silk gowns for heavy tweed coats. In middle and late middle age they were round, pretty and full of life. My aunts greeted me with cries of *sladko, sladko*—sweet, sweet—as though I were a child and lovingly pinched my cheeks between index and middle fingers.

During that first visit I studied my aunts, looking at them to find something of myself, for what bound us together all these years, and discovered a closeness far stronger than >



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our dark hair, Mediterranean skin and small hands and feet. The better I knew them, the more I admired them: resourceful, joyful and brave.

On the surface the Sofia of 1966 was not unlike the Sofia of my mother's stories. Near the city center, the palace, empty of kings, was still gold-ocher trimmed in white, modest compared with the opulence of Istanbul's Topkapi Sarayi. A block away, the Russian Orthodox church, lacquered green and rust and as exquisite as one of Fabergé's eggs, crowned a small hill. In the quarter where my mother grew up, the same iron-gray, three-story buildings overlooked the park where she had played, and beside it yellow streetcars jerked their way along the tracks under bare limbs of horse chestnut trees.

In the streets no one smiled. Bulgarians walked with their heads bowed, carrying string bags they hoped to fill with whatever might be available—cabbage, lightbulbs, shoestrings, even turnip seeds. Outside the baby-food store women formed lines, each behind a baby carriage waiting for a day's worth of freshly mashed carrots and potatoes.

In Aunt Betka's apartment I saw something of the life my mother had described. That Aunt Betka married before the war was evident in her walnut furniture, a table that seated twelve, Rosenthal china, Czechoslovakian crystal. Standing at windows framed with heavy mahogany and looking at a golden square and domed church, one could almost forget how Aunt Betka's husband disappeared and that three families and a stranger were living in five rooms, sharing a bath, kitchen and 1937 Frigidaire.

The rule was two people per room. This meant that Aunt Slafka and Uncle Todor, who married after the war and lived in what remained of his father's four-story medical clinic, had two—one for their daughters, one for themselves. They shared a dark, cold kitchen and two-burner hot plate with Uncle Todor's parents and married brother. Otherwise they lived, ate and slept in a sunless room with beds pushed to the wall doubling as sofas. Mornings Aunt Slafka emptied ashes, stoked the coal stove and swept with a short-handled broom, but in the late evening we gathered at a drop-leaf table, ate winter *turshija*, pickled cauliflower, carrots and green tomatoes, and toasted the future with *slivova rakia*, fiery plum brandy.

To sponge-bathe we heated water, but to get really clean Aunt Anka took me to the *hamam*. Amused by my reaction to public bathing, my aunts joked, saying I had nothing to hide; I would see women of all kinds—tall, short, fat, thin, and women like Yasemin, a Lebanese beauty whose sole imperfection was a slight extension of her coccyx that gossips called a tail.

Hamam etiquette demanded one see without looking. This applied to all women, not only Yasemin. Once, my grandmother had overheard Aunt Anka whisper, "*Le-lej, goljamo dupe*," what big buttocks. At home she taught her daughter to see silently, rubbing Aunt Anka's mouth with a hot red pepper.

The *hamam* itself was a massive space, in structure the marriage of mosque and church, open with wide arches, tiled in white. Under the great central dome was a circular pool of warm mineral water in which naked women gossiped, softening skin, opening pores. After a leisurely soak, they made their way to benches interspersed with marble fountains from which hot and cold water poured. There some washed with soap and rough cloths, dousing themselves with water scooped up in copper bowls. Others for a few *stotinki* hired a *teljakinja* to rub their bodies until the outer skin rolled off in dark threads, leaving a smooth, pink layer underneath.

That afternoon in the warmth of the *hamam*, our nakedness half-hidden by steam, our words disguised by running water, I might have asked my godmother why she hadn't married, what she had feared. But by then I realized my insisting on an answer would hurt Aunt Anka more than her mother's red peppers had.

In Australia, my grandmother's predictions came true. Roberto's wife had given birth to cross-eyed children. Ten years after my godmother and I bathed in the *hamam*, Roberto wrote to say his daughter would undergo corrective eye surgery in Zurich, and being so close he would visit Sofia. His wife had died; he wanted to see my godmother.

Think of how this might have ended: Aunt Anka might have married Roberto; she might have found him unappealing after thirty years; they might have shared a glass of wine. But it was the still-beautiful Luisa who drank the wine. Rather than reveal what the years had done to her, Aunt Anka sent her sister, to whom she hardly spoke, with money to entertain the only man she ever loved.

Aunt Nini, the youngest, died too soon and Aunt Betka died of old age, her husband's pearls around her neck. Aunt Anka, who at thirty feared imperfection, was at sixty too battered by life to take a second chance, and she died alone.

Love takes courage, the kind my mother had—to leave home for a distant continent with a man whose family no one knew. And now that she is alone and winter nights are long, my dauntless mother, who took America in her stride, leaves Akron and returns to Sofia to wait for spring. I imagine her with aunts Slafka and Luisa remembering, retelling stories, and like the *teljakinja*, exposing layers only to find another more enticing underneath.

The *hamam* has closed for renovation and other changes are afoot. The family villas have been returned and are rented to the French and Belgian embassies. "*Le-lej*," my mother said when she called to tell me the good news about my aunts, "They are richer than I am." And then she added, "Who will give them back the last forty years?"

Aunt Slafka has visited us in Ohio, and my cousins come and go with increasing frequency, bringing me things I crave: sweet paprika, rose oil. They appear with camcorders and walk from room to room saying in Bulgarian, "This is Julia's living room, this is her kitchen, her cat, her VCR." When I ask about the past and the old family stories, they shrug their shoulders; they prefer to look to the future. ■

Julia Duffy Ward lives with her husband in Oxford, Ohio, where she teaches English and creative writing at Miami University.



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An ottoman can be a cushy stand-in for a cocktail table, a handy extra seat...or a great prop for a pair of pampered feet

EDITOR: SARAH McPECK

Big-scale paisley and brass nails make for a handsome little package, $499. From E. J. Victor: 704–437–1991.

A small stool—modeled after one that might have done duty in a Victorian bedroom—has turned-mahogany legs and a tapestry topping, $650. From Hickory Chair Company: 704-328-1801.

A cocktail bench based on a French piece—one that George Washington bought for the French Legation in 1790—squares with bold checks, $725. From Hickory Chair Company: 704–328–1801.

Tuft stuff—washed-cotton damask with pewter nailhead swags—can also be quite elegant, $850. From Lane Upholstery: 704-328-2271.

Grass-cloth upholstery and crackle-finish legs offer outdoorsy texture, $975. From Century Furniture: 800–852–5552.

A plump shape and rich shade of leather would do well in a den or game room, $1,975. From Henredon Furniture: 800-444-3682.

An ottoman with woven-raffia upholstery and rolled-steel legs combines two of today's chic materials, $1,430. From Henredon Furniture: 800–444–3682.

For more details, see Reader Information

TEXT BY SUSAN INGLIS; RICHARD HAGGERTY

As I See It #7 in a series
Joyce Tenneson
'Renaissance Redux'
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The news from the furniture market in High Point, North Carolina, is variety—lots of it—in shapely silhouettes and distinctive details



Martha Washington once did her sewing in a chair like this; $822 upholstered, $904 with slipcover. From Hickory Chair Company: 704–328–1801.



A 1930s-style bookcase bears faux finishes, $695, while a club chair, $1,395, and ottoman, $795, updated in woven cotton, get the awning treatment. From Old Hickory Tannery: 800–328–1389.



Cornering the market for lamp tables: an octagonal-top stand wearing an old-fashioned milk paint-style finish, $859. From Drexel Heritage: 800–477–4700.





Red billiard-cloth upholstery offers a warm welcome on a rolled-arm sofa with nailhead trim, $2,650. From Milling Road: 919–885–1800.



Scrolled arms and reeded legs evoke the Regency period in a bench from the Historic Charleston Collection, $1,849. From Baker Furniture: 616–361–7321.



The French country look fits into even the narrowest of spaces—like a hallway—with an 11-inch-deep pine chest, $1,239. From Habersham Plantation: 706-361-7321.



The Windsor chair is still going strong—now remade in metal, $348. From Harden Furniture, Inc.: 315–245–1000.







Pick of the patch: A generous club chair combines chintz, stripes and checks, $1,272. From Lee Industries: 704–464–8318.

With birch and bird's-eye maple veneers and ebonized capitals, a secretary has the broad appeal of Biedermeier, $3,400. From Thomasville Furniture: 800-225-0265.



A bright sideboard comes in 17 shades and can be custom-trimmed to match a fabric motif, $795. From Maine Cottage Furniture: 207–846–1430.

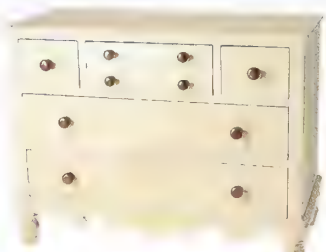


Jim Peed's caned schoolhouse chair stows books, $639. The machine age comes full circle in a brushed-chrome table, $850. From Century Furniture: 800-852-5552.



Gothic garden bench in a peaked-back design with woven-raffia seat cushion, $1,499. From Henredon Furniture: 800-444-3682.

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Pittsburgh's Andy Warhol Museum, opening in May, houses the Pop pioneer's paintings, films and graphic designs; 1956 screen, above. Call: 412-237-8300.



A cotton-covered club chair takes its cue from Jean-Michel Frank's 1930s designs, $1,325. From Milling Road: 910-885-1800.



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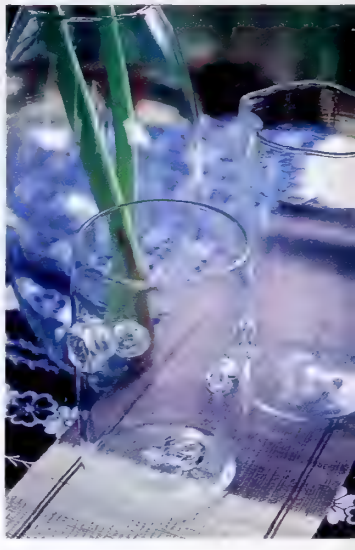


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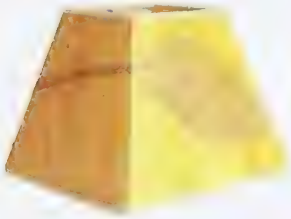
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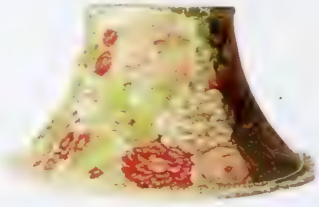
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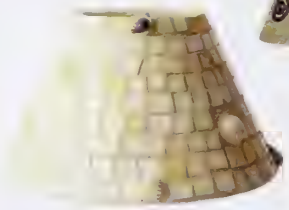
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IN THE GARDEN

Negotiating borders

From choosing the site to planting the bulbs, an expert gardener tells how she created long lush beds

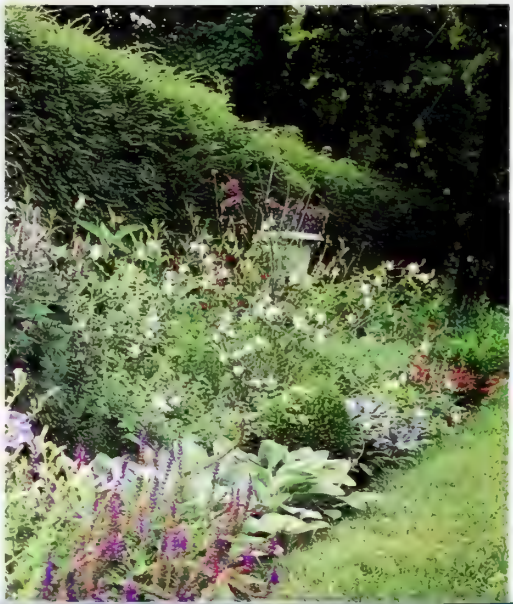
BY PAGE DICKEY

When, I wonder, will I stop expanding my garden and begin to simplify it? Not yet. The madness continues unabated and I have dug two new flower borders. It all started because I wanted a focal point at the foot of the hemlock hedge where the main garden path comes to an end—a statue, an urn, a birdbath, something to stop your eye. And then I thought, why not have some boxwood around this urn or statue, to echo the boxwood that mark each side of the path as it crosses through the white garden and the main garden? And if I am digging a bed for boxwood, why not extend it down the length of the hedge and add some flowering shrubs and perennials? In fact, why not have two borders to run along either side of the slender swath of lawn? I have always wanted a double perennial border.

As I tossed the idea back and forth, my excitement grew. What a fine background the evergreen hedge would make! Think of all the pale flowers and foliage that would shimmer against its cloth of dark green. Think of all the new plants I might try here. And suddenly what had seemed a dull, unused space became in my imagination a corridor of pattern and color—shadowy for part of the day, enclosed by high hedges of hemlock and privet. It would be a secret, secluded spot for strolling up and down, catching glimpses of the rest of the >

The author's garden as flower borders developed. CLOCKWISE FROM TOP LEFT: Lawn, August 1992; newly dug beds, September 1992; borders, July 1993. Plan shows new double borders between hemlock and privet hedges.







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I resisted buying the biggest perennials; small plants are less expensive and would be just as big by midsummer

garden through the opening in the privet hedge.

Bursting with plans, I spent several days walking off the possible measurements of the beds. I wanted to keep at least six feet of lawn so that two people could walk comfortably side by side, and I wanted the borders themselves to be deep enough to accommodate shrubs as well as perennials and annuals. I decided on eight feet for the depth; the length of the two borders was determined by the length of the privet hedge—sixty feet. I then untangled the mason's string in my gardening basket, found some short bamboo stakes and marked off the beds.

People often ask me when they should dig and plant a new flower border, and my usual answer is whenever they feel inclined. The ideal time where I live (sixty miles north of New York City) is in early fall when the soil is loose and damp from recent rain. If you can muster enough patience, leave the freshly dug border rough and open to settle over the winter, then plant it in the spring. Some of our less stalwart perennials have a better chance of surviving winter plunges in temperature if they have had all spring and summer to get established.

The idea for the new borders, now called the hemlock garden, was opportunely hatched at the end of the summer. In early September, with the help of a young neighbor, I cut the sod, shaking free any precious topsoil from its roots, and took it to the compost heap where it would turn into lovely humus for the garden. The soil in the bed was then turned over by hand, the first spit (a spade's depth) put to one side while the second, lower spit was loosened and enriched with aged compost and manure from our barnyard. Then the top spit was returned and mixed with more compost and manure. (The trick of double digging, as this practice is called, is to make sure the topsoil remains on top.) While the earth settled over the winter I had plenty of time to design the borders.

The color scheme was already established in my mind's eye: soft yellows and creamy whites with good strokes of lavender and mauve and deeper accents of purple, crimson and magenta. Some stretches of silver-leaved plants and variegated foliage would brighten the beds, and for winter I would add plump bushes of boxwood at intervals along the front edges.

The next step was to jot down a list of plants I wanted to include, always more than there is room for: shrubs for body and winter interest, drifts of perennials for the bulk of color and texture, then bulbs and annuals to weave in through the planting, creating an embroidered ground. After writing the list I sorted the plants into categories according to height, making three columns on a piece of paper with headings for front of the border, mid-border and back of the border. Then I filled in the columns with shrubs and perennials suitable for each of these positions, always keeping in mind that some tall plants are nice to see towards the front and that low carpeting perennials with early spring blooms are useful under shrubs in the very back. I looked over my list to see if I had included flowers that will bloom in each month from March to October.

Knowing that I would find other plants I could not resist in nurseries and catalogs, I attempted to whittle down the collection. I had promised myself to plant in good-sized drifts of one species. This is difficult for any gardener with a collecting instinct, but if you care at all about the picture a garden makes, then you are best off resisting one of this and one of that.

In January I sent off an order for *rugosa* roses, invaluable with their old-fashioned fragrant blooms and rugged ribbed foliage. I had recently discovered some of the lesser-known varieties when reading Suzanne Verrier's gorgeous book, *Rosa Rugosa* (Capability's Books, 1991). With other flowering shrubs they would serve as the body of the new garden, giving the beds height, substance, fragrant bloom and twiggy interest in winter.

I would also include *abeliophyllum,* or white forsythia, for early spring color; its delicate sprays of tiny pink-tinged white flowers are lovely when seen against a backdrop of evergreens. A winter hazel (*Corylopsis spicata*) would offer pale yellow bells at the shadier end of one of the borders, followed by pink spires of *clethra,* or summersweet, in late summer. I would plant a daphne lilac to flower in May and again in August, slender plumes of pale dusky pink opening from garnet buds. This is one of the charming smaller species of lilacs so suitable for planting in flower beds. *Perovskia* (Russian sage) would create a mist of lavender-blue in summer, and a white *buddleia* would wave its elegant plumes about the garden until frost.

I planned for stands of anise hyssop (*Agastache foeniculum*), with its stunning smoky purple stalks, and next to it one of the new cultivars of beebalm in a deep wine color along with creamy plumes of *Artemisia lactiflora.* Daylilies, fat clumps of them in yellow and cream, would carry the yellow scheme from spring, when the early species bloom, through summer. I wanted dull-blue campanulas, crimson phlox and the shimmery yellow-striped grass, *Miscanthus sinensis 'Zebrinus.'*

Single-flowered peonies would be spotted along the middle of each border; their voluptuous blooms are fleeting but their foliage is handsome throughout the growing season. Nearby I would plant one or two clumps of Siberian iris in pale lavender for some graceful vertical lines. The front-border plants I would choose carefully, giving thought to their appearance from spring through fall because they act as a frame for the flowers and foliage behind them. Purple variegated sage, silver lamb's-ears and gray-green nepeta with its haze of lavender flowers; the scallops of various cranesbills and heucheras; low astilbes, fringed bleeding hearts and bold-leaved hostas—these were the edgers I would use to good effect.

Violas, Johnny-jump-ups and feverfew would be woven in and out of the shrubs and perennials, as would various bulbs (crocuses, small daffodils, tulips, alliums and lilies), providing ribbons of color. The early bulbs could be planted quite deep in the back of the border for they bloom before the shrubs and perennials have fully leafed out, and thus are easily seen. Later, the burgeoning perennials will screen their yellowing foliage. Flats of annuals (pansies, nicotianas, salvias) would be indispensable for filling in the bare spots in the new garden. I like to take advantage of this stage by planting annuals in large drifts. Soon enough the garden will be crowded and it will be tricky >

Penne d'Allessandria

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1 lb. large white mushrooms, sliced
1/2 cup packed Italian parsley leaves
1 Tbsp. fresh oregano leaves
1 Tbsp. fresh thyme leaves, stripped from stems
2 garlic cloves, coarsely chopped
1 lb. Italian sausage, sliced (removed from casings)
1 lb. penne or other tubular pasta shape
1/4 cup reserved pasta cooking liquid
Grated Parmigiano-Reggiano, to taste

1. Heat oven to 450°F. Cut pepper quarters into 1/2" thick diagonal pieces. Place in 13x9" baking dish. Drizzle with 3 Tbsp. of olive oil; salt, pepper to taste. Bake until peppers are charred on edges and tender, stirring occasionally, 30-40 min. Remove from oven.

2. Finely chop parsley, oregano, thyme, garlic together, set aside. Heat 3 Tbsp. of oil in large non-stick skillet. Add mushrooms, cook, stirring, over medium high heat until mushrooms are tender and golden brown. Add chopped herb and garlic mixture; saute, stirring, 2 min. Sprinkle with salt, pepper, transfer to side dish. Wipe out skillet.

3. Place sausage into skillet, cook, stirring, over medium high heat, until sausage is browned. Transfer to strainer, drain. To baking dish with roasted peppers, add mushroom mixture and sausage. Cover with foil. Keep warm in oven, set at lowest temperature.

4. Boil large pot of water. Stir in penne, salt, to taste. Cook, stirring frequently, over high heat, until pasta is tender. Ladle out 1/4 cup pasta cooking liquid, reserve. Drain pasta.

5. In large deep platter combine pasta, red pepper, mushroom and sausage mixture. Stir to combine. Add pasta cooking liquid to moisten pasta. Sprinkle with cheese. Serves 4.

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to find room for these cheerful sources of summer and fall color.

Using a plan I worked out on graph paper, I started to plant the borders as soon as the soil was friable in April. Although the unplanted beds seemed impressively large, I knew that each of the shrubs and roses would eventually take up at least five square feet of space and I intended to plant about eight shrubs in each sixty-foot border. The *rugosa* roses and other shrubs that came bare-rooted in the mail were planted first; some had arrived in late March and had been heeled-in (temporarily planted) in the compost heap. On an overcast day in mid-April, I transplanted the small boxwoods from the vegetable garden where I had grown them from tiny cuttings bought several years ago. It is astonishing how fast "slow-growing" boxwoods grow, and yet because of their fibrous root systems they are easy to move.

In a new border I always like to plant shrubs first for they are a stationary element, then cluster the perennials around them. I leave the bulbs until last, until the fall after the garden is planted, for then I can weave them around the legs of the shrubs where they will not be disturbed.

Through much of April and May I planted small pieces of perennials begged from friends or bought at nurseries. Usually three of a kind were planted together—five or seven is even better—to make a good splash. I resisted buying the biggest pots of perennials; small plants are less expensive, probably healthier (less woody) and would be just as big by the middle of the summer.

So the new borders are planted. In reality, of course, they are never quite the way I plan them. Nature, a bolder artist than I, plays a leading role in how the garden develops. Some plants fail, others self-seed wildly, causing havoc with my design but often in the end creating the happiest incidents, the prettiest pictures. It is this accidental element—the foxglove or mullein shooting up in the very front of the border, the Johnny-jump-ups carpeting the ground under yellow tulips—that invariably gives the garden border its particular charm. ■

Page Dickey wrote Duck Hill Journal *(Houghton Mifflin, 1991), a diary about her garden north of New York City.*



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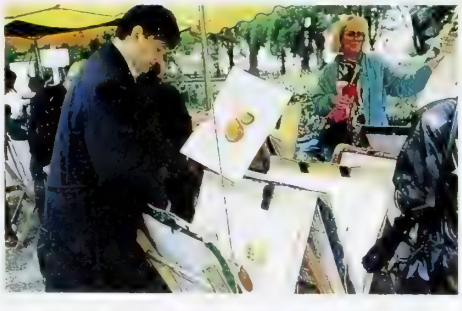
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Treasure Isle

HB goes shopping at a famous Provençal flea market with California interior designer Stephen Shubel

BY CHRISTOPHER PETKANAS

A few rolls of heavy packing tape always go into California decorator Stephen Shubel's suitcase when he leaves his sunstruck Berkeley apartment for a buying spree in another sunstruck location, the south of France. His precise destination is Provence's l'Isle-sur-la-Sorgue, fourteen miles east of Avignon, where every Sunday a seductively picturesque flea market spills out around the hundreds of antiques shops crowding this charming, frenetically popular town pierced by the rushing and crystalline river Sorgue.

"I need the tape to pack up my dirty clothes, which I send back in boxes to make room in my luggage for everything I buy," says Shubel. "I want my purchases to travel with me. Losing your clothes is one thing, but your precious flea-market finds—heaven forbid!"

Determined to learn how an American professional of long experience negotiates one of the most important centers for country antiques in all of France (serenely, it turns out), a photographer and I discreetly shadowed Shubel throughout one long, long day in l'Isle-sur-la-Sorgue early last October. He was on the last leg of a month-long working-shopping vacation that had also included London, Paris and Venice. Not that it showed. At 8:30 sharp, as agreed, he stood poised for spending and antennae twitching outside the Le Mas des >

Stephen Shubel (TOP RIGHT) **holds up an umbrella trade sign at Côte Cour.** LEFT, FROM TOP: **The designer brought home six squared-off flowerpots. Quilted textiles for sale. Shubel choosing fruit prints. Old hotel flatware for twelve at $500.**

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"In the U.S. you would have to work hard or have a lot of money to realize the same casual Provençal look"

Gres, a handsome and reasonably priced hotel just outside of l'Isle recommended by his friend, chef Alice Waters of Chez Panisse in Berkeley, California.

More than nine hours later, proud that he had thought to wear sneakers, Shubel was still going strong, his arms loaded with booty, including a lead urn a journalist-client had warned him not to come home without. He was triumphant. Zigzagging tirelessly through town, breaking only for the ritual lunch-with-wine Chez Nane and to stock up on packets of dried herbs, lavender sachets and bars of fragrant honey soap, we must have clocked five kilometers.

Attracting an entertaining mix of day-trippers, grass-roots locals and such glamour-puss personalities as Princess Caroline of Monaco and fashion designer Inès De la Fressange, both of whom have houses in the region, the year-round market requires a certain discipline, even for someone as seasoned as Shubel. For although some of the permanently installed shops and stalls are open for business on other days of the week, Sunday is the only day that really matters in l'Isle.

Decisions must be made quickly and, time permitting, one of the clever ways Shubel gets around this problem is by taking a picture or making a sketch of an object that has caught his attention and faxing it to clients for approval. Usually they are waiting on the other end to give him the yea or nay. It could be a sunburst mirror, a pair of richly sculpted finials, a twisted and gilded wooden leaf he thinks would look good simply leaning on a mantel, or a vintage *radassie*. The last is the purest and probably most identifiable expression of Provençal vernacular furniture: a stylish banquette with a rush seat and slatted back either lightly carved, painted and upholstered, or in plain, natural wood with its woven seat exposed. For shipping large pieces like *radassies* to the U.S., Daniel Maziller in nearby Carpentras charges about $150 per cubic meter, plus a flat fee of about $86 for the paperwork. Bills must specify that the merchandise is more than 100 years old.

Among Shubel's favorite addresses for the above items, all typical of what you are likely to discover in l'Isle, are Brocante 11; Antiquitiés Création; Jean-Jacques Bourgeois; the tony top-of-the-line collective known as Espace Bechard, where leading Avignon dealer and tastemaker Hervé Baum mans a stand; and Michel Biehn.

Wandering into Mick and Gérard Nicod's Côte Cour, the shop of the moment, Shubel went slack-jawed at the vast collection of mercury glass balls, candlesticks and vases; a cane bed with a swooping frame; and a footed pinecone in poured cement. "I like this," he deadpanned, patting a yawning leopard that had spent some time at the taxidermist's. "But none of my clients would." Gesturing to a scuffed leather soccer ball posed as tongue-in-cheek sculpture atop a pedestal, he exclaimed, "Hey, that's something I might do. I love the wackiness here. This is the best stuff I've seen all day!"

When the [illegible]ecorator had time to catch his breath he remarked [illegible]here's definitely a much bigger selection here than in [illegible]ccustomed to shopping in San Francisco where the[illegible], a lot of antiques stores and the auction house Butterfield & Butterfield, but it's nothing like l'Isle," says Shubel, who studied at the California College of Arts and Crafts before setting up on his own in 1973. Known for his preference for crisp white fabrics as well as his spare, controlled use of color and pattern, he is easily as California-laid-back as his rooms are.

"I'd say it's really much easier to furnish a house here with antiques—even things from the last hundred years have a lot of style," reasons Shubel, who recently finished decorating a Victorian bed-and-breakfast in Provincetown, Massachusetts. He says, "In the U.S. you would have to work hard or else have a lot of money to realize the same casual Provençal look. The antiques at l'Isle give charm and soul to a house. There are not nearly as many grand objects and pieces of furniture as you'd find, say, in Paris or even in Avignon for that matter, but I'm not into authenticity. I couldn't care less where a piece comes from or how old it is as long as it has character."

Shubel confesses that he would do almost anything to trade places with Jon Robinson, an American painter friend he's helping with a 16th-century water mill and a group of barns outside Angers in the Loire Valley. The complex is envisaged as an artists' colony.

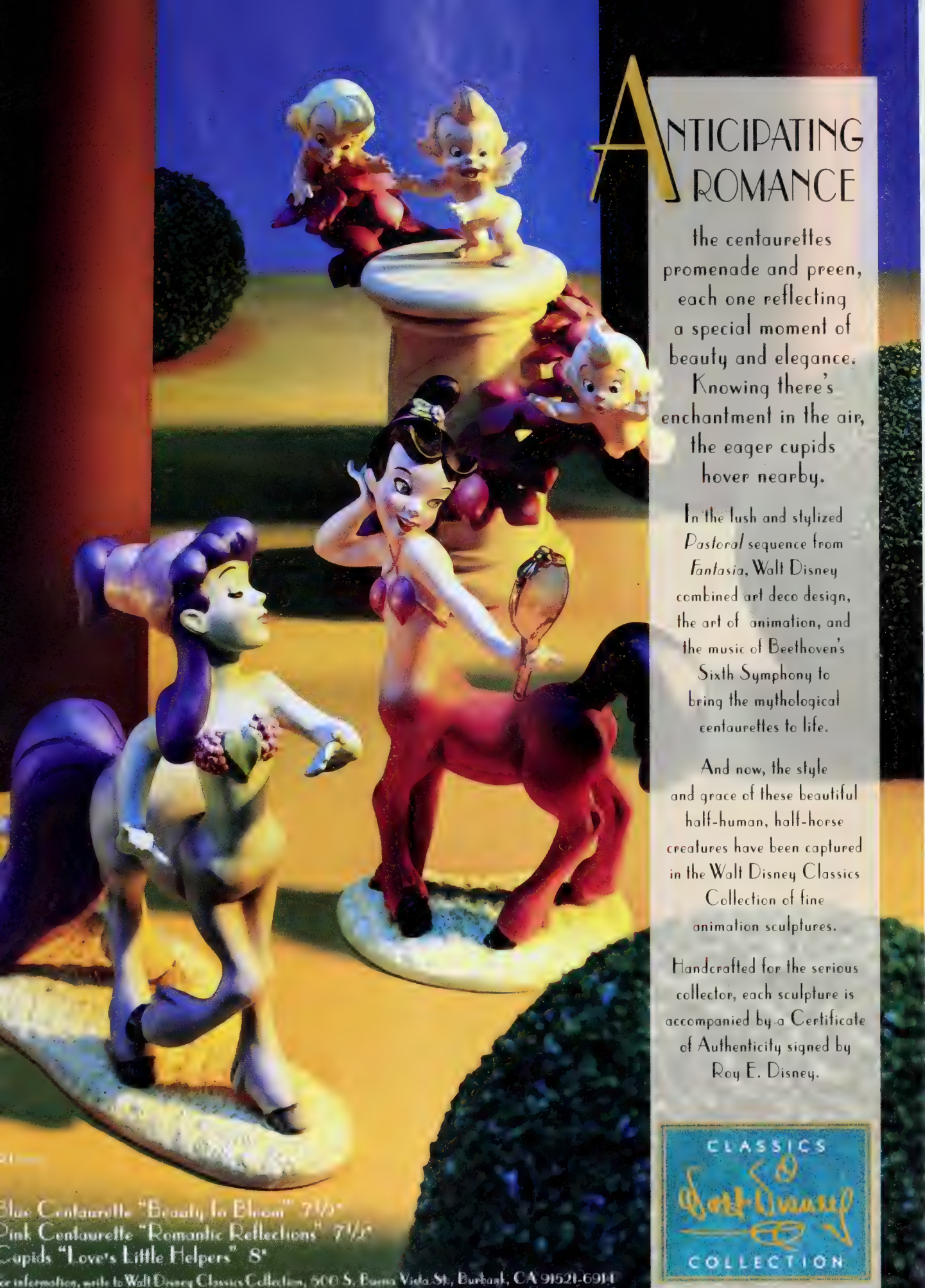
"It's the feeling of history I love so much in France. Imagine the privilege of decorating a house with a floor that's been waxed and walked on for three hundred years....In the United States you just don't get that kind of pedigree. And this morning, for example, I saw a painted tole ballot box sitting for sale on the sidewalk. It had a little drawer at the bottom and resembled a beautiful urn. Now where would you ever hope to find something like that at home?"

Having just paid $200 for some old hotel silver—six teaspoons—in California, he was knocked out at the flea market to find for $500 an entire service for twelve, good and heavy and used to just the right degree; it had come from the legendary Hotel de Paris in Monte Carlo. He scooped it up for himself. "Not too shabby is it? And they say there are no bargains left! Comparing similar things on the other side of the Atlantic, Provence is pretty inexpensive. Even when prices are high they're not unreasonable."

Aside from the lead urn, Shubel did not come to l'Isle with a hard shopping agenda. The ideas he harvests in the market, like soccer balls on pedestals, are as important to him as the architectural prints he always buys up in big numbers. ("They're easy to take back because you can lay them flat in your suitcase.") Then of course being in the south of France, half on holiday and half on the job, isn't too bad.

"L'Isle is so civilized," swoons Shubel. "Certainly there is no pressure to buy. Everyone you see shopping in the morning you later see having lunch in the cafes, which I love, along with the famous Provençal sunshine. But enough is going on l'Isle that I'd come even without the sun." ■

Christopher Petkanas writes about design from his home in Paris. He is currently working on a book about the Parish-Hadley decorating firm in New York.



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Eight days of total immersion in the British Arts & Crafts movement produced a van-load of connoisseurs

BY JILL KIRCHNER

The small brochure with its tracery of William Morris wallpaper and sprinkling of black-and-white photographs was rather unassuming, yet to a devotee of Arts and Crafts it offered an irresistible itinerary. It promised an eight-day investigation of the roots of this late-19th-century English movement with unique access to many of the best-preserved houses, visits to collections of the finest objects, and expert guides to lead us. In the words of the director, Elaine Hirschl Ellis, this specialized trip would immerse us in the artifacts, ideas and lives of William Morris, Edwin Lutyens, Philip Webb, C.R. Ashbee, Ernest Gimson, Ernest and Sidney Barnsley.

Although I knew something about English Arts and Crafts, the first day was an eye-opener. We were immediately caught up in a whirlwind of details from this design movement, which began as a reaction to the domination of the machine during the Industrial Revolution. The day, packed with some of the best sights on our itinerary, was breathtaking, although by evening it had become an almost hallucinogenic kaleidoscope of images. I felt like Alice in Wonderland falling down a deep hole as William Morris stained glass, Rossetti paintings and William De Morgan tiles swirled around me. This feeling—experienced by any traveler on an educational tour—lasted only a day or so. Soon I was experiencing the thrill of being able to identify Benson lamps and Della Robbia–style pottery.



Our tour concentrated on buildings because architects were such a powerful influence in the Arts and Crafts period. They used vernacular (usually farmhouse) forms and local materials when building houses, and they integrated these houses with the surrounding land. Most were followers of William Morris, a leading philosopher of the movement, who believed that industrialism had isolated craftsmen from the creative process. This belief evolved into a collaboration between architect and craftsman. Arts and Crafts architects strove for a totality of design, commissioning furniture, lighting, metalwork and even gardens for the houses they built.





English Arts and Crafts highlights, CLOCKWISE FROM TOP: **Wallpaper taken from William Morris's Larkspur design; William De Morgan platter inspired by Islamic tiles; Edwin Lutyens's Little Thakeham; Philip Webb's Red House; C.R. Ashbee's writing cabinet in the Cheltenham Museum; Ernest Barnsley's Rodmarton Manor.** LEFT: **W.A.S. Benson lamp.**

Standen in West Sussex, where we began our trip, was a worthy introduction to these principles and to many of the figures we would be getting to know. The house, designed by architect Philip Webb in 1892, nestles into the surrounding hills. It was built of limestone quarried on the site; its roof and trim are locally made tiles and brick. *(Continued on page 54)*

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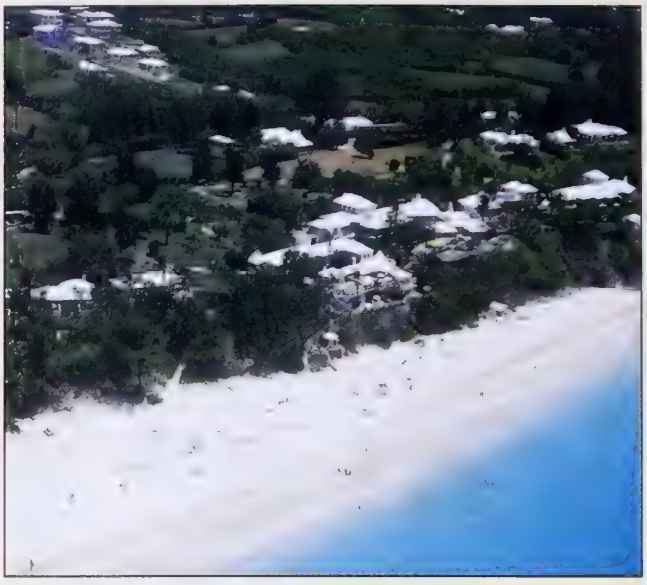


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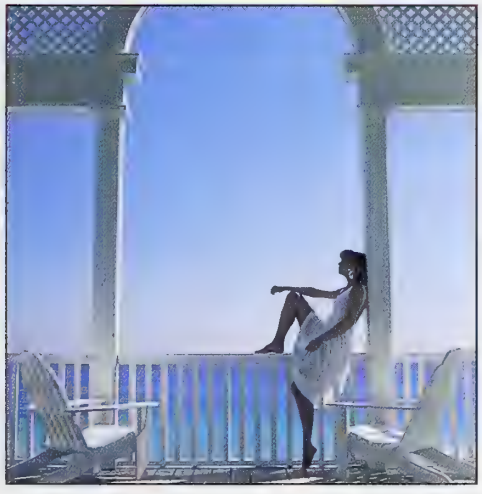
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Continued from page 50

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Like all of Webb's houses it has clean, simple lines. The interior is very much a collaborative effort with textiles and wallpapers by William Morris, paneling and cabinetry by George Jack (Webb's assistant), furniture by Morris & Co., repoussé metalwork by John Pearson, and Morris-designed embroidery by the owner of the house, Margaret Beale, and her daughters. I swooned over a piano case designed by C.R. Ashbee with inlaid wood and enameled flower medallions, William De Morgan's shimmering tone-on-tone lusterware pieces and the vividly hued Della Robbia-style majolica. In the past I had sometimes thought Morris's wallpaper designs somber, but sprightly patterns like Larkspur in a bedroom were delightful. One of my favorite discoveries, W.A.S. Benson, designed sinuous brass lamps, fitted with opalescent glass or fringed shades.

Standen and Red House, the latter seen on our next-to-last day, were like well-matched bookends to our trip. They were also bookends for the career of Philip Webb: Red House, built for his friend William Morris, was his first commission; Standen, one of Webb's last houses, was designed more than thirty years later. Standen is more refined, but it draws on many of the principles first given expression in Red House, which was once described by Dante Rossetti as "more a poem than a house."

Over the next two days we toured the masterpieces of Edwin Lutyens (pronounced LUTCH-ens) in the hills of Surrey. Lutyens's houses, more than Webb's, express his romantic vision of rural England with sweeping hip roofs punctuated by idiosyncratic chimneys, intricately patterned brickwork, deep gables on every facade, and banks of leaded casement windows. One of the highlights of our trip was a stay at Little Thakeham, a Lutyens-designed country house that has been turned into an inn. Like many weekend houses at the turn of the century, it was built for entertaining: A massive double-story living room opens into a dining room and drawing room that could be fitted with long banquet tables; guests could perform or sing from a large balcony off the stairs. Despite its grand size and stone interior, it was cozy. A large rounded bay provided a perfect nook in which to sit and gaze outside, and the stately fireplace was a natural gathering spot for the drinks we had at the end of the day.

My companions—about a dozen in all—were an impressively erudite lot. One woman had been the librarian at Harvard's Graduate School of Design, and her husband, a professor at Harvard Business School, was kind enough not to point out the economic failure of many idealistic Arts and Crafts endeavors. (One of the paradoxes of the movement was that handcrafted objects were often too expensive for the people they were intended for.) Another woman, also a college librarian, was a knowledgeable jewelry collector who came with her husband, a retired physician. A sweet but ingenuous woman, a painter, interspersed insightful comments about the artists with personal questions that startled the famously private English homeowners; we tried not to notice. >

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Lutyens's houses express his romantic vision of rural England: sweeping roofs, deep gables, banks of leaded windows

Although most of the people on the trip were older than I am (33), they were indefatigably chipper, while I occasionally found being on the go from nine o'clock in the morning through to dinner at eight demanding.

Another Surrey house designed by Lutyens, Goddards in Abinger Common, was the fulfillment of an Arts and Crafts social ideal. Built in 1900 by a shipping magnate to give poor women from London's East End a two-week rural respite from the city, it features Lutyens's decorative brickwork, generous inglenooks, and even a skittles or bowling court "for the ladies' amusement." The garden was designed by Gertrude Jekyll and, like Little Thakeham, is one of Lutyens and Jekyll's many successful collaborations. Jekyll introduced Lutyens to important clients and greatly influenced the garden design of Arts and Crafts houses. Just as architects of the movement used local building materials, Jekyll (rhymes with treacle) used native plants that did not have to be cultivated in greenhouses.

Roderick Gradidge, author of *The Surrey Style*, was our guide to houses tucked into the verdant Surrey hills. A dryly entertaining authority on Lutyens, Gradidge looked like the kind of eccentric Englishman Americans always hope to meet. He wore his hair in a braid halfway down his back, dressed in kilts with matching jackets and was rumored to have extensive tattoos. Gradidge took us to Godalming to see Munstead Wood, the house Lutyens designed for Gertrude Jekyll herself. The garden, even in October, was a glorious symphony of color, fragrance and texture. While the main house was being built, Jekyll lived in the "hut," a small cottage furnished by current occupants in 1970s fashion with burnt orange sofas and chairs and shag carpeting. It was refreshing to see that not everyone in England has impeccable taste and centuries-old furniture.

From Sussex and Surrey we traveled north to the Cotswold hills. Now lush and picturesque, the area was hard and desolate when C.R. Ashbee first moved the Guild of Handicraft here from London. Mary Greensted, director of the Cheltenham Museum, and Alan Crawford, Ashbee's biographer, were our guides in the Cotswolds, where we traced the career of Ashbee and of furniture makers and architects Ernest Gimson and Ernest and Sidney Barnsley. In true Arts and Crafts fashion, all of these designers romanticized country life, and they moved to the Cotswolds with the hope of reviving medieval-style guilds to elevate handcrafts and educate craftsmen. Gimson learned from local artisans how to turn chairs and how to do decorative plasterwork. He and Ernest Barnsley set up a workshop that produced some of the finest Arts and Crafts furniture.

Rodmarton Manor near Cirencester was begun in 1909 by Ernest Barnsley and completed after World War I. It was the most imposing house we visited and seemed all the more so because the gray day gave its massive stone facade a foreboding feeling. However, it was filled with a magnificent collection of Barnsley and Gimson furniture and surrounded by gardens that were ethereal even in the rain. The beautifully crafted furniture, built from oak felled on the site, is simple and honest: joints are often visible, decoration was kept to a minimum.

"Rather austere, isn't it?" asked Detmar Blow in a lightly competitive way when he found out we had been to Rodmarton Manor before coming to Hilles House, his home in Stroud. His architect grandfather, who bore the same name, designed this Arts and Crafts house for himself in 1914. The elder Blow met John Ruskin, one of the founders of the movement, while he was studying architecture. Ruskin advised Blow to learn about building firsthand which he did, apprenticing himself to a builder. He later did much of the stonework on his own houses.

In London, home base for the last segment of our trip, we walked through Bedford Park, an early garden suburb, and ambled down the lanes of Hampstead, lined with houses by C.F.A. Voysey and Richard Norman Shaw, Arthur Mackmurdo and Philip Webb. From London we took an afternoon trip to Bexleyheath, Kent, traveling back to the origins of the Arts and Crafts movement—Red House built in 1859 by Philip Webb for William and Jane Morris. The sense of history was overwhelming here, where Morris, Dante Rossetti, Edward Burne-Jones and Webb not only built and designed the furniture, textiles, wallpaper and stained glass windows but also sat and discussed their plans and theories.

Our week-long immersion in Arts and Crafts ended appropriately enough with dinner at Grims Dyke, an old English-style house built by Richard Norman Shaw. Shaw studied the farmhouses in Sussex, then adapted the tall chimneys, timbered walls and leaded casement windows for Grims Dyke. By now it was easy for all of us to identify the telling architectural elements. We felt that we had not only gained a modicum of art history connoisseurship but an understanding of the people and the aesthetic achievements of the Arts and Crafts movement—an understanding that can best be gotten by standing in the very places where it all happened. ■

Jill Kirchner often writes for House Beautiful on decorating and design.

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Standen, East Grinstead, West Sussex; 011–44–342–323029. Goddards (by appointment), Abinger Common, Dorking, Surrey; 011–44–306–730487. Little Thakeham, Storrington, West Sussex; 800–635–3604 or 011–44–903–744416. The Cheltenham Art Gallery and Museum, Cheltenham, Gloucestershire; 011–44–242–237431. The gardens at Munstead Wood and Rodmarton Manor are open several days a year; check for visiting times in *Gardens of England & Wales 1994* available through the British Travel Bookshop; 212–490–6688.

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Over six decades Julius Shulman photographed what he loved—modern architecture—and spurred appreciation for Neutra, Schindler and other great designers





BY JEFF BOOK

Julius Shulman's house and studio high up in the Hollywood Hills is a registered Los Angeles cultural landmark, a 1949 steel-and-glass structure designed by architect Raphael S. Soriano. It's the kind of design Shulman has championed with his camera for almost six decades. Best known for his dynamic black-and-white images, Shulman ranks with Ezra Stoller in New York and Ken Hedrich of Hedrich-Blessing in Chicago as one of the Big Three architectural photographers who came to prominence after World War II, according to Joseph Rosa, author of *A Constructed View: The Architectural Photography of Julius Shulman*, to be published in April by Rizzoli. Filled with Shulman's handsome black-and-white and color images, the book is a compelling time capsule that holds appeal for architecture and photography buffs alike.

Now 83, Shulman has outlived his friend Soriano and many of the others whose work he captured so well, including Richard Neutra, R.M. Schindler, Frank Lloyd Wright, Charles Eames and Eero Saarinen. But his passion for architectural photography has not diminished. In his studio, filing cabinets hold thousands of cataloged prints. Near a sign that reads "Old Age & Treachery Will Overcome Youth & Skill" lie piles of images destined for publishers and museums. "Architectural photography is a quest for the right light, shadow and proportion," he says. "It's like romance—it involves patience, a bit of mystery and a careful courting of the eye."

Shulman has always been an intuitive photographer, >

Dynamic compositions convey the bold vision of modern architecture. CLOCKWISE FROM TOP LEFT: **Oscar Niemeyer's 1959 Brasilia cathedral [illegible] 1960 photo of Pierre Koenig's Case Study House #22, a potent image of postwar optimism; Richard Neutra's [illegible] house (1949); the photographer's own house and studio by Raphael Soriano, 1950.**

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Shulman's photographs have outlasted more than a few of the buildings they depict, making them invaluable records

guided by what he calls "a sense of orderly nature," which he traces to his early boyhood on a Connecticut farm. He gained a different sense of light and nature in Los Angeles, where his family moved when he was ten. As a student at UCLA and U.C. Berkeley, he photographed campus landmarks with a vest-pocket camera, selling prints in local bookstores. "When I started photographing buildings, architecture was unknown to me and I didn't consider myself a photographer," Shulman muses. But even his earliest photographs reveal a gift for composition.

Soon after returning to Los Angeles in 1936, the amateur lensman met the great modern architect Richard Neutra, like Schindler a Viennese transplant. It was a life-changing encounter for both of them, occasioned by Shulman's photos of a Neutra house under construction, which he had taken by chance and sent to the architect. Neutra promptly purchased the photos, hired Shulman to photograph other projects, and put him in touch with Soriano, Schindler, Gregory Ain and other talented architects. "At the time, there were only a half-dozen or so architectural photographers in the whole country, so I found myself busy from the beginning," Shulman says.

The photographer went on to shoot most of Neutra's work, producing images that conveyed its formal beauty to the press, clients and architects. "Neutra was the most difficult client I had," Shulman remembers. "He insisted on being there when I photographed his buildings. He would look through the viewfinder and occasionally move the camera to get a better perspective—I'd usually move it back when he wasn't looking, but he was always satisfied with the results." Notes Rosa: "Shulman's work for Neutra established a certain look that other architects wanted. He helped create a school of California architecture, making it seem more unified than it was."

The photographer achieved a tonal intensity in his black-and-white work by overexposing the film, then reducing developing time. He would use a red filter to add weight to sky and clouds, and photograph each part of a building in the most favorable light (architectural historian Esther McCoy wrote of watching Shulman quickly choose the best time of day for each shot, in her words, "turning the house into a sundial"). He sought shadows that would dramatize form and texture. Adept at balancing indoor and outdoor light to register both at once, the photographer forged a visual link between site and structure that helped distinguish California architecture here and abroad. As color photography became prevalent in publications, he began to document buildings in both black-and-white and color with equal proficiency.

Photographing clean-lined modern houses was a process of subtraction—there's a telling photo of Shulman surrounded by his equipment and a pile of furnishings removed from the room he was shooting. Two photos of Neutra's Maslan house in Palm Springs, California, contrast this idealized approach with a more realistic one. In [illegible] styled by Neutra, the living room is devoid of curtains, [illegible] remaining furnishings are placed to reinforce the lines [illegible] architecture; in the photo Shulman took for the client, furnishings and art have pride of place.

"The photographer's role is to interpret and edit architecture," Shulman says. Rather than just turn over photos to the architect, Shulman sent images of exciting new work to New York magazine editors. His photos ran in many magazines, among them House Beautiful (but not during the reign of editor Elizabeth Gordon, who condemned "minimal" modern design as uncomfortable and un-American). Shulman's clientele expanded to include architects outside California and manufacturers who bought his photographs of their fixtures and furnishings.

Shulman's photographs functioned as advertisements for a modernist version of the good life. Unlike most architectural photographers he liked people in his work, which countered the coldness many associated with contemporary design. According to Shulman, "It is not just a matter of scale; it is a matter of bringing life to a scene...to show the 'orderliness' of modern living, with the architecture as the key to a new lifestyle." His photo of Pierre Koenig's 1959 Case Study House #22 (one of a series of designs sponsored by *Arts & Architecture* magazine from 1945 to 1967) remains a compelling image of postwar optimism: two women in flared dresses relax in the glass-walled living room of a house perched on a hilltop, cradled between a boldly cantilevered roof and a sparkling tapestry of city lights. In the workshops of the 1950 Greenfield, California, house by Arthur Swab, a woman makes jewelry and a man throws a pot.

One of the signal images of modern architecture is Shulman's 1947 photo of Neutra's Kaufmann house in Palm Springs, California. Shooting inside the house at twilight, he had noticed the alpenglow in the mountains and rushed outside with his camera. Working intuitively (he stopped using a light meter many years before), for an hour Shulman opened and closed the camera shutter as he moved in and out of the house turning various house lights on and off and, as a finishing touch, posed Mrs. Kaufmann on a poolside cushion.

Shulman retired in 1986 (partly because he felt that postmodern architecture was inferior), but he has accepted a few commissions since then such as Los Angeles's restored and expanded Central Library. He has lived to see renewed interest in his favorite architecture and in his photography, fueled by the landmark Case Study House exhibition at Los Angeles's Museum of Contemporary Art in 1989. His photos have outlasted more than a few of the buildings they depict, making them invaluable records. The American Institute of Architects, which awarded him its Architectural Photography Medal in 1969, will exhibit his work at its spring convention, and he is writing a book about his encounters with a veritable Who's Who of architecture. Whenever he discusses architectural photography, Shulman puts technical skills in perspective. "Anyone can learn how to use a camera," he says. "What's important is learning to see." ■

Jeff Book writes from Los Angeles on design and other topics.

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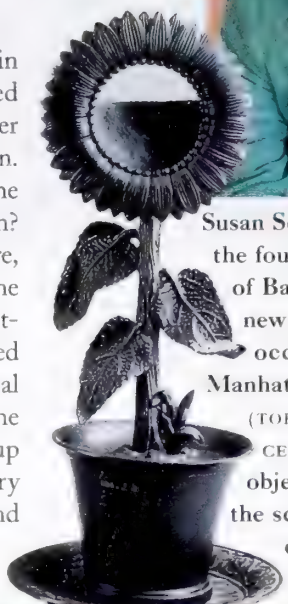
A new center for studies in the decorative arts does not bend the knee to the supposedly finer arts of painting and sculpture

BY MARTIN FILLER

Hear someone asking Susan Weber Soros to rank the relative importance of the Sistine Chapel and a silver sauceboat and you'll understand instantly the challenge she has set for herself. But the 39-year-old founder of the Bard Graduate Center for Studies in the Decorative Arts, which opened in New York last fall and begins its second historical exhibition this May, is not about to concede lower status for the useful works of art we all live with but usually take for granted.

"OK, what about Michelangelo?" Soros answers with an eager grin as she sits in her office atop the handsomely restored 1906 town house on Manhattan's Upper West Side that houses her new institution. Fingering her long strands of pearls, she asks, "How many crafts did he work in? Michelangelo did fresco, he did sculpture, he did architecture, he even designed the uniforms for the Swiss Guards at the Vatican. In today's world he'd be considered a decorative artist as well. This artificial distinction between the fine arts and the decorative arts is nonsense, because up until the advent of twentieth-century museum culture, the decorative arts and the fine arts were together." >





Susan Soros (ABOVE) **is the founder and director of Bard College's new graduate center, occupying a Manhattan town house** (TOP, LEFT AND CENTER). **The three objects are from the school's cast iron exhibition.**



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A great change in the study of decorative arts has been the move away from a focus on the departed rich and famous

The four decades since Soros was born in New York, during which time she studied art history at Barnard College, have seen the decorative arts grow from an eccentric antiquarian specialty to a burgeoning, progressive discipline. Indeed, the study of decorative arts is now widely believed to hold some of the most important keys to our understanding of the past.

The recent rise of the approach called "material culture"—the interpretation of the larger forces of history through the physical evidence of everyday life—has led to increased respect for objects once thought of as trivial or frivolous. "The decorative arts are often all that is left to us of the past," Soros points out, "and they are tremendously interesting as artifacts of society. When you see the things people lived with it makes a period come alive."

And not just the treasures owned by well-known people, either. Another great change in the study of decorative arts has been a move away from an exclusive focus on the lifestyles of the departed rich and famous. "In this field," Soros explains, "it has been the high-style work that for the most part has survived and been written about. But now we are also looking at nursery furniture, domestics' furniture, vernacular furniture, at how the high style trickled down to provincial cabinetmakers and how that taste was marketed for a broader audience."

A more democratic vision has been central to Soros' conception of the Bard Graduate Center, which is affiliated with the small but prestigious 134-year-old liberal arts college based in Annandale-on-Hudson, New York. There are only four other such programs in the United States: at the Winterthur Museum in Delaware; at Yale; at the Fashion Institute of Technology in New York; and through a joint offering of New York's Cooper-Hewitt Museum and the Parsons School of Design. The lack of wider educational opportunities in the decorative arts has made the pursuit of the subject as rare as a Sèvres cachepot and as complicated as a Boulle commode.

"It has been a very elite field," Soros says, "because you've had to be rich enough not to need the money in order to get yourself apprenticed to an expert or attached to a museum at a very low salary. We're trying to open it up so that really talented young people who may not have the financial means can enter the field."

Although the annual tuition at the Bard Graduate Center is a hefty $15,600, more than 60 percent of the students receive scholarships or financial aid. That makes all the more ironic the undercurrent of hostility in several press reports on the Bard Graduate Center, prompted by the fact that its $7 million funding has come from the director's husband, the internationally known money manager George Soros, who made headlines in September 1992 when he scored a $1 billion profit in three days on the fall of the British pound sterling.

Furthermore, Susan Soros proposed her decorative arts school to Bard College after she was turned down for the directorship of the Cooper-Hewitt/Parsons program three years ago. "I think I terrified them." Soros admits now about a fifteen-page plan she submitted for a complete overhaul of the Cooper-Hewitt/Parsons operation. She then acted out a fantasy all of us have had at one time or another—"If I were a millionaire I'd buy my own place and show *them*"—but her enterprise has aroused as much envy as admiration.

Although Soros is quite formidable, people say she is less intimidating than the magisterial Henry Francis du Pont, founder of Winterthur, and much more flexible than the late Lisa Taylor, who moved the Cooper-Hewitt into national prominence. Like both of them, however, she has translated bold ideas into reality.

Perhaps the excesses of the 1980s have left cynics unable to believe that the very rich are capable of anything altruistic, and indeed American museum donors have become more self-promoting than ever before. Nonetheless, Susan Soros harks back to an earlier era of cultural philosophy, the golden age when this country's art institutions were founded and supported by enlightened heiresses such as Isabella Stewart Gardner and Abby Aldrich Rockefeller.

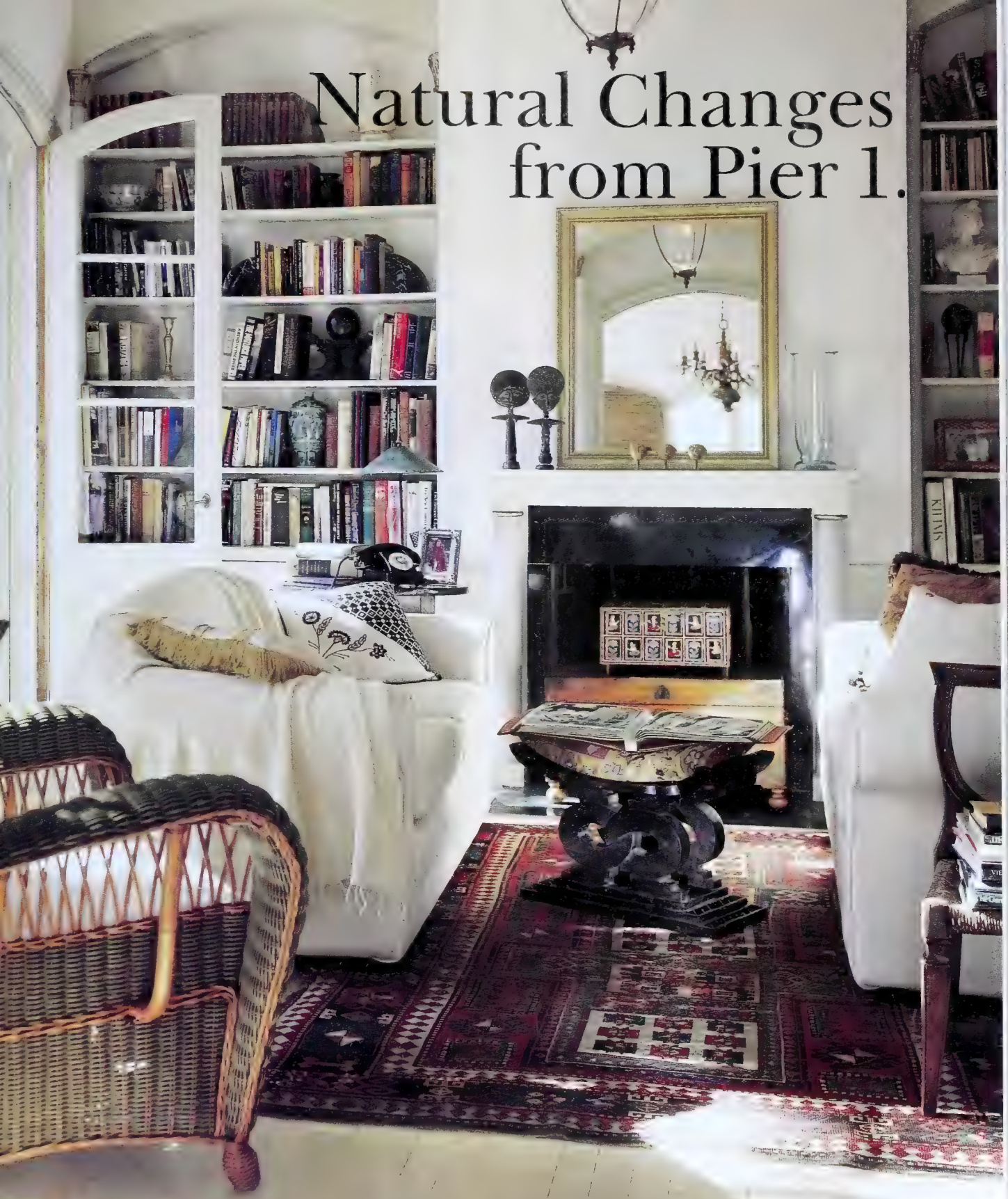
Soros might be a 1990s Lady Bountiful, but she is blunt about not having time for dilettantes. "We want someone who's going to make a contribution to the field," she says. Among the 22 women and men now enrolled are a designer who plans a second career as a gallery owner; two part-time employees at the Metropolitan Museum of Art; an architect; three journalists; and two associates in law offices who have decided to leave their firms to pursue another lifelong interest. Not surprisingly, Soros interviews each applicant herself.

The range of courses being offered during the center's initial two-year master's degree program is impressively diverse, from a seminar in ancient furniture and a survey of Islamic decorative arts to introductory histories of base metals, ceramics, clothing, glass, jewelry, textiles and wallpaper, in addition to lessons in the precise language of design connoisseurship. Also intriguing are classes entitled "World's Fairs and Trade Exhibitions: Their Impact on the Decorative Arts, 1800–1900," "African Expressionism: Abstraction and Naturalism in the Discourse of Visual Form," and "Mass-Produced Images, Hand-Crafted Designs: Pattern Books, Prints, Magazines and the Merchandising of Taste."

All are meant to be hands-on experiences. Though the Bard Graduate Center has a 15,000-volume research library, "We try very hard to have our students use collections in order to study in front of objects," Soros says. "You can get basic information through books and slides, but technique is very difficult to explain without the real thing right there."

Yet she has no desire for the center to become a custodian of historical artifacts. "We don't have a collection, we don't want one, we don't *need* one," she emphasizes. "In New York you are surrounded by decorative arts collections—public, private, commercial—and I didn't think it would be a good expenditure for us. This way we don't have to spend money on acquisition, storage or maintenance."

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ABOVE: Moon stopper bottle. $9.99 Foaming bath embossed rose bottle. $19.99. Brush. $6.99. AT LEFT: San Angelo bedroom collection. Twin headboards. $150 ea. 5-Drawer Chest. $450. 3-Drawer chest. $280. Aspen ottoman with Elora pad. $175. Mosquito net on rattan ring. $59.99. Toss pillows and accessories also sold at Pier 1.

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ABOVE: Dining room. Chelmsford pine dining table. $450. Chelmsford pine dining chair. $120. Soho dining chairs in honey and hunter green. $65 ea. Rust also available.) Aspen armchairs with Elora pads. $325 ea. Covered Porch. Savannah Swing Chair with Mayfair pad. $300. Savannah Settee with pad. $. Versailles wicker and metal bistro chair. $115.

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Continued from page 64

Among those enrolled are an architect, two lawyers pursuing new careers, two part-time employees from the Met

heir holdings at the disposal of the Bard Center's students, nany of whom will undoubtedly help to staff these organizaions in the future. The degree candidate can therefore scrutinize n ever-changing variety of objects accessible in few other cities.

Nevertheless Soros remains outspoken about the tepid attiude some leading institutions have toward the subject she is hampioning so passionately. "When you think about the mazing decorative arts collections in our museums and the mall proportion of them on display, it's pathetic," Soros says. As supportive as the museums have been to us, I'm very critcal of the tiny percentage of their budgets that go to the decrative arts, which rarely even gets its own department. Look t any museum in the United States and it's got five or six difrent painting divisions, but decorative arts—the dishes and ags—is tacked onto European sculpture. Unless it's Amerian decorative arts," she says with a tinge of sarcasm, "which is reated as something *very* special because it's part of our patrimony and history. Then you get the American Wing."

Not only are the decorative arts far from marginal in Soros' scheme of things, but she sees them as the nexus of everal other mediums and is making a solid case for her oint of view. That was beautifully demonstrated in the first of the exhibitions held in the Bard Center's spacious public galleries, which occupy the first two floors of the Beaux-Arts own house. "Along the Royal Road: Berlin and Potsdam in KPM Porcelain and Painting, 1815–1848," brought together lmost 100 superb ceramic objects and pictures on loan from German collections.

There will be five changing exhibitions at the Bard Center his year. Next on the calendar, from May 25 through August 7, is "Cast Iron from Central Europe, 1800–1850," which races the development of an old material that was being used n modern ways in the wake of the Industrial Revolution. Then, beginning in late August, "Baroque Goldsmiths' and ewelers' Art from Hungary" will examine the interchange of design ideas at a time when, for example, textile patterns were much influenced by new trends in metalwork. In addition to jewelry (accompanied by contemporary portraits to show how it was worn), arms, armor and fabrics, there will even be a magnificent inlaid saddle to illustrate that no object was too utilitarian to be worthy of decorative artistry.

One of the exhibitions scheduled for 1995 will be a cooperative event for the first group enrolled in the school. "American Greek Revival Architecture" is to be put together by the students themselves, each of whom will work on one aspect of how a house during that early-19th-century period would have been furnished, from floorcoverings to window treatments, from paint colors to lighting fixtures. The American subject matter is atypical of the Bard Center's international scope and its desire not to compete with the forte of the country's oldest decorative arts training scheme at Winterthur. However, the participatory nature of the Greek Revival course and show indicates that at Bard, theory will not take precedence over practice.

"We're all basically self-trained," says Soros of her generation in the decorative arts, "or else we come to the subject circuitously from art history. Some of the great porcelain experts at the Met don't even have undergraduate degrees, and yet they have amazing knowledge and have done important research. It's quite bizarre when you consider that there's an art history department at almost every major—and even minor—university in the United States, but there isn't a formal undergraduate major in decorative arts anywhere in this country. So people don't really know they're interested in the history of furniture, ceramics or rugs until much later, when they have had some practical experience or knowledge. When it comes down to it, what we're really trying to do here is to jump-start that interest." ■

Martin Filler, who writes frequently on architecture and the decorative arts, is a contributing editor of Vanity Fair.

DECORATIVE ARTSPEAK

Before you can discuss a subject intelligently, you have to know the basic words that define it. Thus one of the most important introductory courses at the Bard Graduate Center is "The Vocabulary of the Decorative Arts," taught by Nina Stritzler Levine, who is also the Bard Center's curator of exhibitions. At each class session, the specialist terminology of a different medium—ceramics, glass, furniture, metalwork, textiles—becomes the focus of a lesson in speaking like a decorative arts professional. To outsiders, the words might bring up other associations, but in this class an abacus is not a Chinese computer, slumping is not poor posture, and splat is not the sound that an insect makes when it hits a windshield. Here is a sampling of some of the more arcane terms that neophyte decorative arts students learn during their first semester at Bard:

Abacus: The rectangular slab atop the capital of a column.

Cellarette: A low cabinet or covered tub used for holding bottles of wine in a dining room.

Coiling: Method of building a ceramic vessel with a spiral of clay.

Chasing: Chiseled finish given to cast metal to sharpen the detail.

Gadroon: An ornamental band of continuous pattern such as beading, fluting, or reeding.

Guilloche: An ornamental band of continuous curving patterns interlaced with one another.

Niello: A blackened metal finish in which copper, lead or silver is alloyed with sulfur.

Plique-a jour: An enamel technique in which the translucent material is visible on both sides of the metal mount.

Selvage: The woven border on a fabric that keeps it from unraveling.

Slumping: The glassmaking technique in which a rounded piece of blown glass is allowed to fall in on itself.

Splat: A single flat thin often ornamental element of a chair back.

Stile: A vertical member on the outer edge of a chair, frame or panel.







For the love of wood

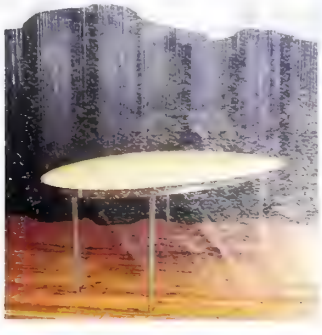
In Chris Lehrecke's hands, mahogany becomes as gently rounded as an eggshell, plywood as solid as a river-smoothed stone

BY JILL KIRCHNER

"That I make furniture as well as design it is very important in my work," says Brooklyn-based Chris Lehrecke (rhymes with America), who has been developing his own collection over the past three years. His affinity for wood, nurtured by working as a cabinetmaker for architects, is evident in his sculpted tables and richly grained stools. And yet he teases out shapes and textures not normally associated with wood: an "egg" tabletop can taper from a three-inch-thick center to a paper-thin edge; strips of plywood glued on edge become a reedy coffee table. "My designs are often inspired by a piece of wood or a tool I've found a new use for," says Lehrecke, who might employ a power plane to carve the potato-chip curve of a tabletop. He experiments with materials such as fiberboard and Finnform, a birch plywood. A simple metal cuff (his wife, jewelry designer Gabriella Kiss, taught him to solder) often joins table legs to tops.

Lehrecke's furniture, like the designer himself, is quiet and unassuming—but self-assured. People compare him to Charles Eames and to Alvar Aalto. "My influences range from Shaker to African to Japanese," he says. "Someone said they couldn't tell if my furniture was from the thirties, fifties or nineties. I loved that—I want to transcend those boundaries." ■

Lehrecke (ABOVE LEFT) **and his stacking cherry coffee tables.** ABOVE RIGHT: **Fluid plywood dining chair, "bowl" table, flexible plywood screen, Finnform chest.** BELOW, FROM LEFT: **Convex "egg" table, stools carved from mahogany and white oak, cherry daybed with ebony feet.**









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BY ELIZABETH H. HUNTER





Barton-Sharpe owners Marcos Delgado-Matos and C. Dale Turnipseed (ABOVE) with Windsor chair and bandbox reproductions. LEFT: A copy of a 19th-century grain-painted cupboard from Ohio.

Lovers of old furniture know the feeling well: the shiver of excitement on entering a shop where every antique gives off the aura of the past, where the curve of every table leg seems perfect and the gleam of every finish is rich and deep. Barton-Sharpe Ltd., a high-ceilinged gallery in New York's SoHo neighborhood, produces this same shiver, so it comes as a surprise to learn that everything in the museumlike space is new, a reproduction of an 18th- or early-19th-century American piece. Here are grain-painted tea tables, black-green Windsor chairs, a spindle-back bench with worn paint, a long-legged hunt board, a highboy with a bonnet top of swooping curves—all new. Even the exuberant redware plates, sober salt-glazed crocks and comical face jugs in the cupboards are reproductions.

Shop owners Marcos Delgado-Matos and C. Dale Turnipseed report that half their first-time visitors ask, "Is everything here old?" (That's before they see the price tags, of course; antiques would cost two or three times more.) The owners answer, "No, but it's made the traditional way," pointing out mortise-and-tenon joints, dovetailed drawers, hand-planed tabletops.

When they set up shop more than two years ago, Turnipseed and Delgado-Matos chose this neighborhood—best known for art galleries, trendy restaurants and chic stores with the latest clothes from Japan or Seattle—because they knew their reproductions would shine to perfection in one of SoHo's cast-iron buildings. "But even more important, we wanted to be here because this is where people come to look for the newest things," says Marcos. At Barton-Sharpe they find it—a new kind of furniture reproduction, made inside and out according to the principles of 18th-century cabinetmaking. Good copies of American furniture were produced this way until the 1920s, but in recent decades most reproductions have been what Marcos and Dale call "props"—furniture made with the right lines but with the wrong, man-made materials.

Barton-Sharpe reproductions are crafted completely of wood—poplar, cherry, maple or mahogany. "No particleboard, no plywood, no laminates," says Marcos, who is passionate on the subject. "Because wood is organic it keeps changing. That's why it ages so beautifully—adapting to nicks and scratches. Laminates don't age that way. I think what most people find appealing about antiques is the warmth a wood piece has because of changes over the years." Except for painted pieces, most reproductions in this shop are not artificially aged or distressed because after several years of wear they begin to take on the genuine warmth of old pieces.

The way Marcos and Dale talk about wood and cabinetmaking techniques will make you look at every piece of furniture—old and young—with new eyes. They feel it is especially important that each reproduction have exactly the same >


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Half the customers who enter the tranquil high-ceilinged gallery arranged like a decorative arts museum ask, "Is everything here old?"





structural elements as the antique it is copied from, but they do not believe that every table leg and chair spindle must be made by hand. "We would never be able to keep our prices reasonable if we made furniture that way," says Dale. Barton-Sharpe Windsor chairs run about $268, but a chair made by hand without any power tools would cost between $600 and $800. Marcos and Dale choose carefully what can be done the traditional way and what can be done by machine. The tops of most tables, for example, are planed by hand because hand-planed wood shows the grain and takes a stain better than wood smoothed with a sanding machine. One of their best craftsmen, Harold Stevenson, who makes Windsor chairs from start to painted finish, uses a band saw, an electric sander and a power drill. He cuts chair seats and spindles with the aid of a machine, but carves armrests by hand.





Harold Stevenson, maker of Windsor chairs, cuts the tops off spindles (TOP). Other views, CLOCKWISE FROM TOP LEFT: Supply of turned pieces for chairs; carving a yoke; tools of the trade.

Marcos and Dale, friends who met in college, were both in the financial world, collecting antiques as a hobby long before they went into the furniture business. Their focus was always American furniture made before 1830, when everything was still crafted by hand. "Even at its most ornate, an American piece has a spare quality compared with European furniture," says Marcos. "You can see the essence of the style better." They educated themselves in the usual ways—studying furniture collections at museums, going to the best antiques shows, poring over *The Magazine Antiques*—until they began to realize that the more sophisticated their tastes became the more they wanted pieces they could not afford. To combine an ever-intensifying avocation with their working lives, Marcos, a banker at the time, and Dale, a specialist in the bond market, decided to reproduce the pieces they love. Marcos knew there were craftsmen who could work to their demanding specifications because he had met several when he lived in Portsmouth, New Hampshire. "I was amazed at the number of people doing splendid work—both in finish restoration and in structural repairs," he says.

To find cabinetmakers to stock their new shop (called Barton-Sharpe, family names, because they felt that Turnipseed–Delgado-Matos was such a mouthful) they looked through ads in *Antiques* and set off to see the artisans at work. Driving as far north as Maine, as far west as Wisconsin and as far south as North Carolina, they interviewed skilled craftsmen. They first established relationships with twelve of them, but the number has grown to 22 and now includes potters, glassblowers, weavers and metalworkers. They have also enlisted specialists in grain-painting and other colorful finishes.

Unlike the Barton-Sharpe furniture with natural stains, which is left to age on its own, the store's painted furniture is aged to begin with. Several coats of paint are applied, each one rubbed and distressed to allow an undercoat to show. "Painted pieces almost never stayed their original color," explains Marcos. "A Windsor chair might start out dark green, but when the owners wanted to freshen it they would paint it another color. We paint our chairs to suggest this history."

The partners, who recently opened a second store in Locust Valley, New York, constantly add new objects to their line. Their first reproductions were pieces the cabinetmakers were already making, but the collection has expanded as they find out what their customers want or as they see something they fall in love with. They recently added a secretary copied from a rare example in the Metropolitan Museum of Art. "The bonnet top is an unusual form and difficult to reproduce," says Marcos, "but our cabinetmakers can do it."

Dale dreams of reproducing Sheraton tables and chairs, partly in the interests of design purity because, he says, "Not many styles have been as bastardized as Sheraton." In the meantime he is happy selling the furniture they make so well. "I hated Windsor chairs when I was young," he says. "The spindles were heavy and the brown finish felt like plastic laminate. What I didn't know was that they were bad copies." The art of reproduction, as practiced at Barton-Sharpe, has come a long way since then. ■

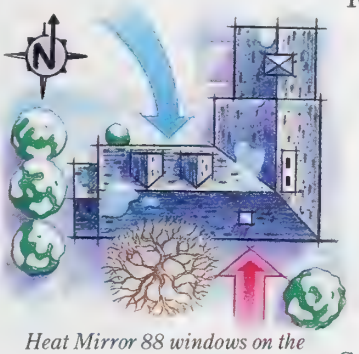


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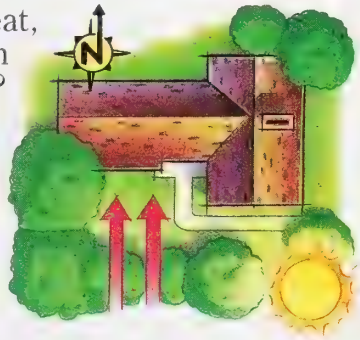
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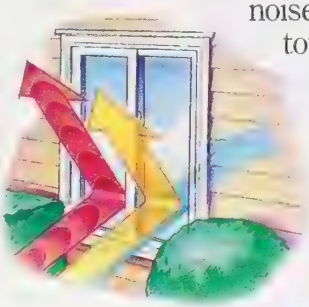
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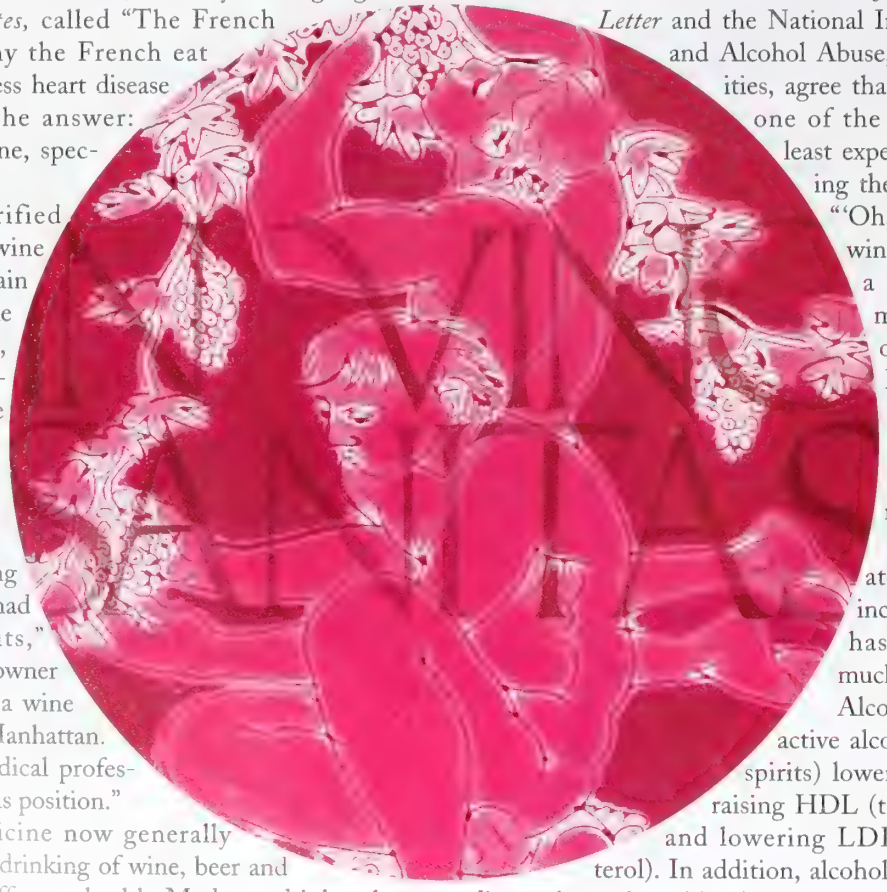
Rx for the heart

More and more studies are showing that drinking wine in moderation—white as well as red—can be good for your health

BY PENELOPE WISNER

The effect of alcohol on health has captured headlines over the last several years. For wine lovers, the news is good: In November 1991, a history-making segment on CBS's *60 Minutes*, called "The French Paradox," asked why the French eat more fat and suffer less heart disease than Americans. The answer: They drink more wine, specifically red wine.

The news electrified wine drinkers. Red wine sales soared and remain higher than before the news report. In 1992, news of the same benefits from white wine returned a balance to the sales of red and white wines. "For centuries it has been assumed that drinking wine in moderation had many health benefits," said Michael Aaron, owner of Sherry-Lehmann, a wine and spirits shop in Manhattan. "At long last the medical profession has confirmed this position."



Science and medicine now generally accept that moderate drinking of wine, beer and spirits has a positive effect on health: Moderate drinkers have a lower incidence of cardiovascular disease than either heavy drinkers or teetotalers. "People who drink in moderation have the lowest death rate from cardiovascular diseases, and the lowest overall mortality rate," says Dr. Keith I. Marton, associate chairman of medicine at California Pacific Medical Center. "One to two drinks...a day is associated with a 25 to 45 percent diminished risk of heart attack, both fatal and nonfatal."

The Harvard Health Letter, The Johns Hopkins Medical Letter and the National Institute of Alcoholism and Alcohol Abuse, among other authorities, agree that moderate drinking is one of the most effective—and least expensive—ways of lowering the risk of heart disease. "'Oh, come on, drink your wine, it's good for you,' is a typical joking comment I overhear among our customers," says Peter Granoff, master sommelier and wine director of San Francisco's Square One restaurant.

In what way moderate drinking lowers the incidence of heart disease has been the subject of much recent research.

Alcohol (ethyl alcohol, the active alcohol in wine, beer and spirits) lowers total cholesterol by raising HDL (the "good" cholesterol) and lowering LDL (the "bad" cholesterol). In addition, alcohol protects against heart disease by making blood platelets less sticky and less likely to form clots.

If we worry about heart disease, should we start drinking? Julia Child has often reminded us—as she adds a splash of vermouth to a dish for extra flavor: *(Continued on page 80)*



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"The fact that it may be good for you is probably not enough reason to start drinking, but if you drink wine with meals, you can do so with a clear conscience"

"Just because a little is good does not mean a lot is better." All the benefits of moderate alcohol use are reversed if one regularly drinks too much or if all the drinking occurs on a single Saturday night. "The fact that it may be good for you is probably not enough reason to start drinking if you do not already. However, if you drink wine with meals, you can do so with a clear conscience," adds Dr. Marton.

The positive news about alcohol and its effect on cardiovascular health appeared in scholarly journals long before making its way into the popular press. In the May 1979 issue of *The Lancet*, A.S. St. Leger published a now-famous study showing that countries with the highest intake of beverage alcohol (mostly wine) have the lowest death rates from heart disease. St. Leger also concluded that these benefits are "wholly attributable to wine consumption."

St. Leger declined to give a reason for this finding, but he did not hide his prejudice for wine. In his closing statement he wrote: "If wine is ever found to contain a constituent protective against heart disease, then we consider it almost a sacrilege that this constituent should be isolated. The medicine is already in a highly palatable form."

Since St. Leger published his report, more than 25 studies have come out showing the same healthy relationship between moderate drinking and heart disease. But until recently, most researchers did not ask whether wine is more effective than either beer or spirits.

Appropriately in California, the country's largest wine-growing state, such research is being pursued vigorously. In 1992, Dr. Arthur Klatsky, chief of the division of cardiology at Kaiser Permanente Medical Group in Oakland, California, published his study of 82,000 consumers of wine, beer and spirits. His conclusion: While consumers of all types of beverage alcohol have lower rates of heart disease than nondrinkers and heavy drinkers, both red- and white-wine drinkers have the lowest incidence of heart disease. Says Dr. Klatsky: "This may be due to wine drinkers' healthier lifestyle or to some unknown, protective attribute of wine itself."

Dr. Klatsky also noted that women benefit more than men, even at very low levels of consumption.They experience a 30 to 40 percent lower risk of heart disease, even if they consume just three or four drinks a week. Benefits are even greater if women drink one or two a day.

While Dr. Klatsky continues to study wine drinkers, a plant scientist at Cornell University in Ithaca, New York, has discovered that a unique compound found in wine may contribute to cardiovasc

Dr. Leroy Creasy had been studying resveratrol, a naturally occurring compound found in grapes, since 1977. "I was studying resveratrol in grapes hoping to develop a naturally disease-resistant plant. Then I read an animal study: When rats were fed purified resveratrol, the results were the same as when Frenchmen eat cheese and foie gras and yet have healthier hearts than Americans. I decided to look for resveratrol in wine and found it," says Dr. Creasy.

Resveratrol usually occurs in larger concentrations in red wine than white. "The amount varies depending on the grape variety and growing conditions in the vineyard," explains Dr. Creasy. "But Chardonnay, for instance, often contains moderate amounts of resveratrol, which might explain why Dr. Klatsky's white wine consumers are so healthy."

In 1993, Dr. David Fitzpatrick of the University of South Florida published a study suggesting that compounds in grape skins and some wines stimulate blood vessels to open and allow more oxygen-rich blood to reach heart muscles. This effect would help explain the reduced risk of heart disease among moderate drinkers. Grape skin extract, grape juice, Cabernet wines, tannic acid and quercetin (a compound being studied by Dr. Terence Leighton at the University of California for its potential to protect against cancer) all produced the desired effect.

In fact, drinking even appears to prevent colds! A first study appearing in the *American Journal of Public Health* last year found nonsmoking moderate drinkers were far less likely to develop colds than non-drinkers. Smoking decreases resistence to colds, however nonsmokers who do not drink have the same risk of infection as all smokers.

Perhaps consumers will now enjoy even more the traditional contributions of wine. As Ben Franklin wrote: "Wine makes daily living easier, less hurried, with fewer tensions and more tolerance." ■

Penelope Wisner, who lives in San Francisco, often writes about wine and the wine industry.

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In the memory bank

A few of the stories in this issue trigger special memories for me, particularly the one on David Mlinaric's handsome rooms in London. After I visited his studio a few years ago, David invited me for a walk through the Chelsea neighborhood where he lives with his wife, Martha. We had a fine time looking at houses and enjoying an early spring evening. It was clear from our walk, and now from our photographs, that David, like all good decorators, loves houses and treats them with enormous respect.

So does Jeffrey Bilhuber, as you will see in our coverage of a 1750 Pennsylvania farmhouse he has been decorating for the past eight years or so. Notice in both the London and the Pennsylvania houses how one of the best ways to show respect is to be consistent about quality.

Quality doesn't necessarily mean money, as the story that opens this issue demonstrates. In the house the young stylist Jane Cumberbatch created for her family, she employs various blue-and-white checks upstairs and downstairs, inside and out. This thematic repetition makes an important decorating point: the same one Bilhuber makes by hanging works of art by subject matter—seals in one room, tulips in another. Both designers are raising the decorative decibels.

I must admit that our story on a wildflower ranch triggers less happy memories. A few years ago during a house party at our country place we decided to have a group sowing of wildflower seeds to memorialize our weekend together. We formed a loose circle in an area where I had long envisioned swaths of wildflowers disappearing into the surrounding woods, and cast seeds in an innocent rite of friendship. Innocent and naive, as it turned out, for the colorful swath never materialized. Only the friends kept cropping up to inquire how our wildflower garden was doing. It never did anything as they could plainly see; but having read Marybeth Weston Lobdell's "Wildflower Ranch," I may try again this year, keeping in mind her suggestions for successful germination.

At least I know better than to sublimate my passion for California poppies by painting them on cabinets, woodwork and walls. I'll leave that to the curator/artist whose obsession with decorative painting we explore in this issue. One has to know one's limitations.

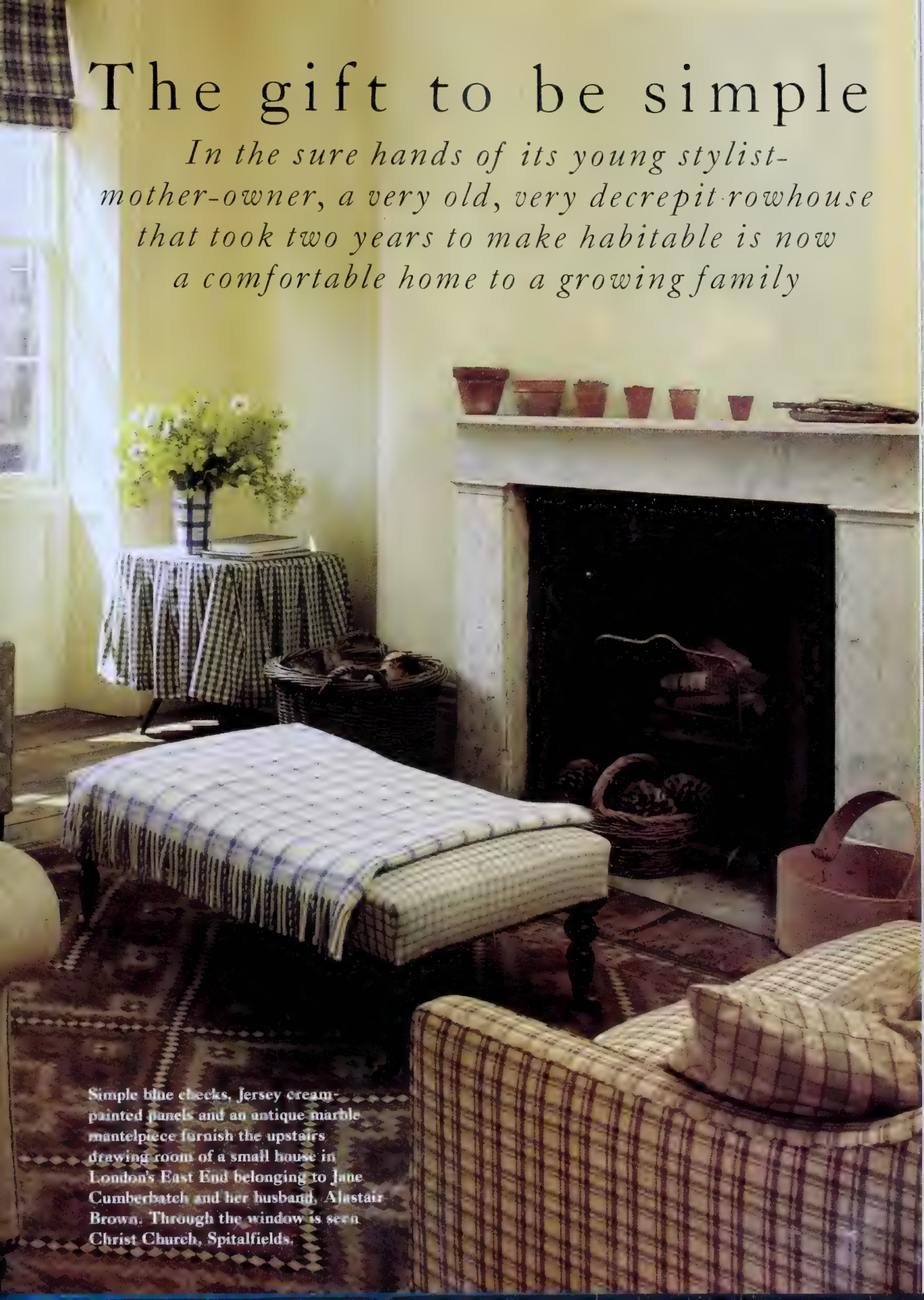
Louis Oliver Gropp

EDITOR IN CHIEF



The gift to be simple

In the sure hands of its young stylist-mother-owner, a very old, very decrepit rowhouse that took two years to make habitable is now a comfortable home to a growing family



Simple blue checks, Jersey cream-painted panels and an antique marble mantelpiece furnish the upstairs drawing room of a small house in London's East End belonging to Jane Cumberbatch and her husband, Alastair Brown. Through the window is seen Christ Church, Spitalfields.









Summer in the courtyard (TOP LEFT) **with the Victorian cottage behind.** TOP RIGHT: **Original staircase with barley-twist balusters.** ABOVE LEFT: **Jane Cumberbatch with Georgia, 2, and Tom, 5.** ABOVE RIGHT: **Dining room sofa by David Seyfried.**

BY ELUNED E. PRICE
PHOTOGRAPHY BY
MICHAEL DUNNE
PRODUCED BY MARGARET
KENNEDY

On a summer's day, when she was just a little bit pregnant, we photographed Jane Cumberbatch's house. In late winter we returned for an interview when the baby's arrival was imminent. Although the reporter thought she might be called upon at any moment to drop her pen, boil kettles of water and become a breathing coach, Cumberbatch said calmly, "Don't worry, I'll just totter down the road to the hospital if necessary and be back in six hours." Jane already has two children and Jane does not like fuss.

Her plain vein is evident from the styling of her house: geometric pattern only, in simple checks, and a pleasing unity of color. There are no frills and furbelows, no swags and satins, no pictures on the walls or Persian rugs on the floors. Cumberbatch feels that pictures would distract from the luxurious warmth of walls that are broad oak panels painted in shades of cream, a rich Jersey cream for the most part.



The dining room has Colefax & Fowler Roman blinds that drop to become plain panels of fabric—perfect for Jane Cumberbatch's simple taste. Scottish china by Anta stands on a tablecloth from Limerick's. Elm chairs are 18th century.

Simplicity preserves the integrity of the 1726 house in London's East End, a neighborhood that has for centuries succored successive waves of immigrants fleeing persecution and political strife. This house is thought to have been the home of Huguenot silk weavers. The Huguenots, after being exiled from France in 1685 by Louis XIV, found freedom in England and America to practice both Protestantism and their crafts.

For Jane Cumberbatch and her husband, Alastair Brown, this was the first proper home of their married life. "We had always wanted a Georgian house but nine years ago when we bought it we could not have afforded one in a more fashionable area of London." So much work was required to make it habitable that it was two years before they could move in. "We kept finding more and more wrong with it."

It was a labor of love, luck and patience. The old floors were rotten, so the couple scoured salvage yards to find the properly aged oak planks. The doors were all intact but new windows had to be made—twelve-paned Georgian sash, exact in every detail. Much of the paneling needed replacement, "but we cheated



The dresser in the corner of the kitchen was designed by Jane Cumberbatch and made by local carpenter Bohdan Antoniw. The sink by Villeroy & Boch is modeled on the old "Belfast" type once used in laundries and scullieries.

on the oak," says Cumberbatch. "After all, it was going to be painted." One advantage to the project was that there were architectural grants available; another was the existence of a tiny cottage—one room up and one room down—built as Victorian infill in the yard behind their house. This sometimes houses a nanny, sometimes a tenant.

Although Cumberbatch respects the purity of the house she is not a fanatic who would regard bathrooms and central heating as unacceptable anachronisms. She is a practical realist who describes her style as "simple, functional, nice to look at and inexpensive." This style was probably forged during her years as an editor at a decorating magazine. "I have been more influenced by New England and the Shaker look and by Scandinavian design than by anything Continental or what is thought of as traditionally English," she says.

Since the arrival of Tom, now 5, and Georgia, now 2, Cumberbatch has become a freelance stylist, designer and art director for a variety of magazines and fabric companies, often using her house as a photo location. She admits that "To preserve the uncluttered look



The gas-fired Rayburn range is used for cooking, hot water and space heating. Walls and woodwork are painted in Dulux "Muffin" in an oil-based eggshell finish. New oak floor planks show how this area would have looked when new.

when you've got young children you need to be awfully disciplined about putting things away."

You need to be awfully energetic, too, living in two rooms on each of four floors. With her work, her two, soon to be three babies, and a husband working a twelve-hour day in banking, she is, it need hardly be said, organized. But there is the nanny and some cleaning help, and with the City—London's financial district—close by, Alastair Brown can cycle home in five minutes.

She is a practical realist who describes her style as "simple, functional, nice to look at and inexpensive"

Across the road stands Christ Church, one of Europe's most beautiful Baroque churches, built by Nicholas Hawksmoor in the early 18th century. Georgia was christened there in a (naturally) "very simple ceremony." Number three will be too. Very soon.





In the master bedroom an early-19th-century lavender quilt hangs over the foot of a bed made by Jim Howitt. Window seat cushion and table covers are a Manuel Canovas fabric; blinds are plain cotton calico. Rug by Habitat.
OPPOSITE: A Victorian cast-iron bathtub with claw feet and brass faucets in an 18th-century house is an anachronism welcomed by the Brown-Cumberbatch family. They even have a new shower here, behind wooden doors.

For more details, see Reader Information



250 years young

Keeping an open mind about American tradition, the inventive, opinionated designer Jeffrey Bilhuber breathes fresh new air into a 1750 Pennsylvania farmhouse







Bell Gate Farms (OPPOSITE) **began its life as a two-room stone farmhouse some 250 years ago. Its current decoration by Jeffrey Bilhuber includes a sunny stair hall** (THIS PAGE) **with a Dutch door made of glass-and-wood chevrons and a Chinese Chippendale–style stair railing.**



The living room is the sum of many subtle effects: Doors and trim painted several shades of white to enhance shadows; a red border cut from striéd wallpaper; dark green wainscoting. Bilhuber made an exception to his penchant for small patterns with La Portugaise by Brunschwig & Fils: "It has a structure, like the timbers of a Tudor house." Toward the right is Billy Baldwin's classic St. Thomas sofa. Opposite: A papier-mâché chair, wax seals in a frame.





BY STEPHEN DRUCKER
PHOTOGRAPHY BY ANTOINE BOOTZ
PRODUCED BY SARAH KALIMAN

Bell Gate Farms will never be finished. It would be sheer vanity to even think of finishing a house that first started taking shape nearly two centuries before its current owners were born.

Richard Stevens, a Pennsylvania attorney, has owned Bell Gate for more than thirty years now, or more than half his life. It has been his constant, as only a house can be, through marriages and births and deaths and all the twists of fate and plot in the story of any family.

The decoration of Bell Gate by Jeffrey Bilhuber is now in its eighth year, looking polished perhaps to the visitor, but no more or less near completion than it will ever be. Nineteen-ninety-three will be remembered as the year Bilhuber painted the barn yellow and ordered some black swans for the pond.

Eight years ago, when Richard and Joanne Stevens decided to redecorate their house, the fever for chintz was at its peak and the English country style was the fashionable choice for many a less deserving house than theirs. But the Stevenses, who own 237 acres of rolling farmland in Coopersburg—virtually everything within sight of their house—had nothing to prove with their decoration. Being modern people, and thoroughly American in their outlook, they found themselves a decorator who doesn't worship the dust of other cultures.

Jeffrey Bilhuber owes much of his taste and personal manner to one of his heroes, the late great Billy Baldwin. Like Baldwin, Bilhuber is a perfectionist and says with pride that he "can happily manipulate six objects on a tabletop for four hours straight." Like Baldwin, Bilhuber believes that anything worth saying is worth saying with an exclamation point.

"I am not interested in *charm!*" (Of course he is.)

"I am concerned with the big picture! Architecture! Decoration! The past! The future! I did not become a decorator to make Mrs. So-and-So's rooms *sunny* and *cheerful!*" (Of course he did.)

No matter how similar their speaking styles, Bilhuber is perhaps most like Baldwin in his talent for designing distinctly American interiors that are strong, timeless and quietly inventive. "I have tried to reflect the American roots of the house and the worldliness of the people who live in it," Bilhuber says about Bell Gate. "Nothing about this house is meant to say, 'See, I remember *that* moment in decorating history'."

Bell Gate has its moments, of course, but like good manners, they are felt without necessarily being noticed. The visitor has to look closely to understand why a house that looks so traditional feels like such a fresh experience.

The dining room (ALL VIEWS OPPOSITE) was originally a dark paneled library. Bilhuber painted the woodwork several shades of white; glazed the walls the color of a greenish-yellow apple; and brought in some muscular Charles III furniture and, as a break from sisal, antelope-patterned carpet from Stark. White and red paint also changed the character of a stripped pine cupboard. The tulip prints by Rory McEwen are strong and unsentimental. ABOVE: The new library has one of Bilhuber's favorite devices: a phantom door.













The exterior stone wall of the original house is visible in the kitchen (THESE PAGES), which was added long ago. The tilt-top tavern table in the breakfast area, only about forty years old, was glazed with red paint; Bilhuber sees the modernity of a Saarinen table in its oval shape. The decorator's attention to detail knows no bounds: The curtain poles are wrapped with striped fabric and the finials painted a matching stripe.

For more details, see Reader Services.



Look closely and you notice that all the living room woodwork is painted three shades of white, which were mixed on the site after days of experimentation. "Forget faux malachite! Enhancing light and shadow—now that's my idea of decorative painting!" says Bilhuber. "That's my idea of poetry!"

Look closely and you notice that the ¾-inch border of red strié wallpaper that outlines the living room—"the red string that holds the box together," says Bilhuber—is echoed on the sides of the picture frames. And that all the pictures in each room have a single theme—pinecones in the library, tulips in the dining room, wax seals in the living room, butterflies in a bathroom—giving the house a deep sense of order and calm.

Look closely and you notice that the staircase railing is Chinese Chippendale–style fretwork, so much lighter than what Bilhuber calls, with characteristic reserve, "those miserable, tawdry little spindles that used to be there!" And the airiness of the railing is echoed in the glass-and-wood chevrons of the front door, which the decorator adapted from one of the great midwestern houses, vintage 1926, of David Adler.

Furniture, of course, is a subject on which Bilhuber has lively opinions. The furniture plan is, he says, "very complex yet very obvious," with as many as four seating areas in a room, "because two chairs by the fireside do not mean a room is decorated." Every chair begs a try with its shape or color or texture, be it a tufted spoonback chair in red suede or a modernistic Melhado chair covered half in straw and half in jute cloth. "I am not one to put tassels on cushions. Cushions don't need tassels," the decorator says. "My idea of attention to detail is to control how a person feels when he sits in a chair."

There isn't a color in the house that could be called polite. The dining room is glazed a greenish yellow; the stair hall is glazed pale tangerine; and the woodwork in the master bedroom is painted two shades of red. Black-brown is not a usual choice for wainscoting, but this library needed it to give the low room weight. When Bilhuber found the perfect cupboard for the dining room, only it wasn't quite perfect because it was stripped pine ("something I dislike more than breakfast cereal!"), he painted it white, and its interior a color he calls red-violet, against which green ceramics look sublime.

Keeping his eye on "the big picture," Bilhuber held the landscaping to the highest standards as well, and this could be his real legacy to Bell Gate. Someday, long after Bell Gate has been redecorated and redecorated again, a 150-foot-long row of European weeping beeches paralleling the swimming pool, now rather fragile young trees, will reach its full majesty. Some future generation at Bell Gate will find it unthinkable that those beeches were not always there, and one hopes they will know that they have a family named Stevens to thank.

The master bedroom (ALL VIEWS OPPOSITE) **is a happy mix of the old (woodwork and hardware) and the new (the canopy bed); its tab curtains, simple and sweet, get a lift from a border of red grosgrain ribbon. A double-door closet,** OPPOSITE BELOW LEFT, **was original to the room, and Bilhuber expects to copy it: "It gives you access to the entire closet, which most closet doors don't." Rare is the decorator who paints woodwork two shades of red and then places an orange wicker chair beside it,** OPPOSITE BELOW RIGHT. ABOVE: **A mason spent a year perfecting these undulating stone walls.**











London designer David Mlinaric is cherished for his ability to create intimacy in stately homes and expansiveness in small ones

A subtle alchemy

BY JILL SCHARY ROBINSON
PHOTOGRAPHY BY ALEXANDRE BAILHACHE
PRODUCED BY CAROLYN ENGLEFIELD

An immaculate, stylish family man with the careful reflective discipline of an artist who would far rather be doing his work than talking about it, David Mlinaric would especially prefer not to be telling you about himself.

Mlinaric (pronounced mill-in-AR-ick) is one of London's most cherished designers. He has the reputation of a kind of magician for his ability to create intimacy in space, a particularly appealing gift in England's grand chilly old manor houses.

His latest triumph in this realm is the transformation of Spencer House, the only great 18th-century neoclassical town house to survive the London blitz. The leasehold was purchased in 1985 by Lord Rothschild, who commissioned Mlinaric to restore the house to its original splendor, and the designer has gone far beyond reverential restoration. In rooms where you could film a Windsor royal family miniseries, Mlinaric has managed to fashion corners where you might curl up, talking intently to someone destined to be tomorrow's new diary entry. It is for his alchemy with proportions that Mlinaric is particularly treasured, and this talent adds a mysterious character to his own house in Chelsea, London's sweetest neighborhood.

David Mlinaric (ABOVE LEFT) **at home.** ABOVE RIGHT: **French bas-relief.** OPPOSITE: **In the hall against a wall treatment by Chris Taylor built upon stripped layers of old paint: English architectural prints, maps of old Yugoslavia, 19th-century French plates showing traders of Paris. Late-18th-century urn on Regency laundry box.**



Glass tabletop impaled on coral branch by Garouste & Bonetti next to sofa in woven fabric by Raoul Dufy. Giacometti pink plaster vase holds sunflowers. Picture on far left wall by friend Boots Bantock of Mnnarie's first studio in London, in 1963.













The bust of Mrs. Mlinaric's great-grandfather, Sir Joseph Laycock, stands under gallery (OPPOSITE); rail draped in Indonesian Ikat. TOP: In the dining room, 19th-century chairs with varied striped cushions from Toile de Mayenne circle table under glass roof. ABOVE LEFT: Edward Wadsworth Art Nouveau painting and life mask of Mlinaric's son Max. ABOVE CENTER: Annette Meach's amethyst, tourmaline, sapphire and pale topaz candlesticks. ABOVE RIGHT: Martha Mlinaric's small, bountiful kitchen with bread rising in pottery bowl.

His guests come in through a shadowy hall, moving past ancient prints and maps, the distance in time subtly enhancing the length of the hall and making arrival in the living room a very big, very light, very fresh, very welcoming event. Mlinaric's sorcery gives expansive drama to rooms that aren't truly large at all. Settling into one of the deep Howard sofas in his dark, trim British double-breasted suit, he explains to a visitor one of his secrets: "Overscale makes intimacy. The furniture here is really big. These sofas are jolly deep, four feet. A touch of Alice in Wonderland."

The green in this room isn't just any green. It is as if dove gray cashmere were green, and when you look closely you see what underlines the green and gives it a warm charm unusual in green: shots of vermilion, the coral branch in the glass table, for example, and a stripe in the woven woolen Shaker-style carpet. Then what frames the green, gives the room its force, are the electric dashes of violet—a giant amethyst geode, a vase of lupine, the ultramarine blue of the tiny vase filled with anemones and the lapis lazuli of the beautifully finished portfolio table.

But perhaps the most important clue to Mlinaric's gift *(Continued on page 146)*

Martha Mlinaric's overdoor collection of roosters in the form of old Scottish pottery (LEFT) continues on bathroom walls (BELOW) with a parade of roosters painted by Emma Temple, Mrs. Mlinaric's sister. BOTTOM: Checks, a favorite Mlinaric pattern, are seen in a jacket hanging on brass valet in the dressing room.





OPPOSITE: The master bedroom is a secret garden luxuriant in Colefax & Fowler's Climbing Geraniums. The horses on the screen in the corner belonged to Martha Mlinaric's grandfather and were painted in the 19th century by an itinerant artist.

For more details, see Reader Information



Wildflow



At a family farm in Texas, pastures of wildflo

e r r a n c h



s provide a new cash crop: bouquets for city folk

Five bouquets—phlox, Texas bluebonnets, slender vervain, California poppies and wine cups (a tiny mallow)—go from cow country to Houston in spring.



TOP: Fresh-picked phlox, bluebonnets and wine cups near pails of peppergrass and Indian paintbrush. White prickly poppies and Texas squaw-weed (*Senecio*). CENTER: Native blackberries. BOTTOM: Pretty in pink—a field of evening primroses (*Oenothera sp.*). On a porch, berries with thistles, an old-time colander, vervain in a milk pail.

BY MARYBETH WESTON FORDELI
PHOTOGRAPHY BY ROBERT STARKOFF
PRODUCED BY SARAH McPECK

Nostalgia for rural America and for the fields of wildflowers that our parents remember runs deep in the consciousness of most Americans. We live in cities and towns and long to hold those vanishing flowers in our hands.

Near Clay, Texas (population 61), a 32-year-old former petroleum engineer is growing wildflowers and picking them to make bouquets for city folk. "Historically, ranchers around here have sprayed wild grasses and flowers as weeds," says Dan Pecore. "What we are trying to do is to harvest and sell them. We still lease most of our land to cattlemen, but maybe five acres of our 3,500 are in wildflowers."

Some patches are native. Others have been overseeded with a regional mixture from Wildseed, Inc., a mail-order source. "Successful germination depends on good seed and soil contact," Pecore says. "Mow and rake first, but better not plow. If you disturb soil deeper than an inch you'll really get weeds. I



TOP: A muscadine grapevine scrolls a barbed-wire fence in a field of Indian paintbrush (*Castilleja*). Dan Pecore carries flowers from the field, always in water. Bluebonnets in a blue jug. CENTER: Phlox near lichen-covered fallen post oak. BOTTOM: Tin pails of wildflowers on tin-roofed porch of a former bunkhouse. Wine cup harvest.

knew we had to clear the soil of competing weeds so we used Roundup weedkiller. I did it unwillingly but after two weeks we could rake and plant. We also rolled the seed with a heavy barrel. Planting in fall is best nearly everywhere: Seeds need rain. When we don't get it, we use a rotary sprinkler."

Wine cups, like poppies and cosmos, make the most fragile wild bouquets, but by summer the bunches include sturdy coreopsis, black-eyed Susans, Indian blanket, monarda, Mexican hat, small sunflowers and always spikes of oats or curly dock or shimmering grasses and seedheads.

Wildflower growers, like gardeners anywhere, try to pick in early morning. "We go out with sharp clippers and pails of water. It's important that the flowers not dry out." They put only a few in vases. Most of the bouquets are tied with raffia and plunked in deep containers to travel in an air-conditioned van for the ninety miles to Houston.

Once the cow prevailed at Old River Ranch, causing wildflowers to flee to the fencerows and roadsides. Now flower farming—wildflowers, roses, herbs—has reversed this flight, and Pecore calls his new enterprise Old River Gardens.









Czarist treasures

Brunschwig & Fils mined the rich archives of Moscow's State Historical Museum for the gems in their new Russian fabric collection

BY JILL KIRCHNER PHOTOGRAPHY BY THIBAULT JEANSON
PRODUCED BY CAROLYN ENGLEFIELD

Though they had to ride overnight on a train that jolted them out of bed at each stop, brush their teeth with champagne for lack of water, and ply museum conservators with black-market foods, Brunschwig & Fils senior vice president Murray Douglas and Ross Francis, vice president for development, say that the truly difficult part of their trip to Russia was narrowing down their favorites from among the 4,000 fabrics in the State Historical Museum collection. At the invitation of the museum the two women and design director Paul Dodrowolski spent a week sifting among the pieces, of which they photographed 250 and developed a collection of seven new fabrics.



"As much as we would have loved to do the designs in the original brocade and cut velvet, we decided these had to be interpretations," says Douglas, deferring to the realities of production costs. For example, the Landish jacquard was based on an ornate Russian Orthodox liturgical robe in a metallic gold silk brocade. In Brunschwig's interpretation it became a richly woven cotton jacquard with similarly stylized lilies of the valley. (Interestingly, liturgical garments were often made of fabrics originally designed for home furnishings.) The Irina glazed chintz was adapted from the bouquets and ribbons on a Russian Orthodox silk brocade surplice. Although the motifs

Brunschwig's Belvedere slipper chair (OPPOSITE) **in Landish on Jacquard.** ABOVE: **Borozda Stripe on an Italian neoclassical chair.** TOP: **Curtains and settee in Polyana Damask. Chair, 19th-century daybed, Biedermeier column, Italian harp and candelabra from Newel Art Galleries. Empire table, plaster bust, Charles X tea service from Malmaison Antiques. Aubusson rug from Y&B Bolour.**



Kapli Stripe throws cover Brunschwig's Piedmonte banquette and Albert chair, Russian leather-topped table, Newel Art Galleries. Portrait of Czar Alexander I of Russia, Malmaison Antiques. F.J. Hakimian rug.

For more details, see Reader Information





don't seem particularly religious, they reflect "a typically Russian idea of using something colorful that would catch the candlelight in a procession," explains Douglas. The Polyana damask was inspired by a silk damask sarafan, or jumper: traditional ethnic garb. An intricately woven shawl with a more Eastern influence was the model for the Kapli striped cotton. "The strength of the colors and the use of black creates a dramatic contrast that is typical of Russian design," Douglas says. A silk jacquard shawl spawned both the Sarafan lace and the snowflake pattern in the Snezhninka figured weave.

The range of styles in the collection reflects the range of cultural influences in the history of Russia. "It's difficult to define exactly what is 'Russian,'" says New York interior designer Richard Keith Langham, who created the rooms here. "There was the royal court, which was greatly influenced by neoclassical European design, and there were the peasants." Langham envisioned three different Russian residences in which to display the richness of the fabrics: The living room, with its Empire furniture, silvered walls and icy blue and green fabrics has an imperial flavor—an elegant apartment you might have found in St. Petersburg. The more rustic library, with its bold stripes and wood paneling, might have been in a country dacha—even Tolstoy's cottage. The bedroom has a more provincial feel, with the typical pinks and reds, lace and embroidered fabrics. Langham juxtaposed rich colors and textures throughout—the delicate lace atop a cruder peasant embroidery in the bedroom; shawls of the Kapli stripe cotton draped over weightier mohair and chenille upholstery in the library.



Says Douglas, "The designs, while having an essence of Russia, were designed to work with other things. They can blend into a setting, or they may spark a new way of decorating that's a bit more daring."

Brunschwig's swooping Colette chair is covered in Irina Glazed Chintz (OPPOSITE). Sarafan Lace canopies a dressing table (ABOVE), hangs as a portiere and glosses a bedcover (TOP). Stacked pillows in shades of Snezhninka Figured Woven. Russian bench, French screen, Empire dressing-table mirror and oval portrait, Newel Art Galleries. Biedermeier chair and Empire-style table from John Rosselli. Bouillotte lamp, Malmaison Antiques. Braid rug, Stark Carpet.





MODERNISM WITH

Two Philadelphia apartments are combined to form one free-flowing loftlike space. The minimal color palette and restrained use of materials recall classic modern interiors, but architect Wesley Wei infused his design with an intriguing symbolism

The owners have added colorful contemporary furniture and art collected in their travels to the monochromatic setting. Much of the furniture was bought in Milan. Sculptures representing Adam and Eve flank the entrance to the living room (ABOVE). An amaryllis in the study can be seen through the translucent glass panel. RIGHT: The Avedon Sofa Group from Saporiti Italia under the Missoni tapestry faces the dining area. FAR RIGHT: At night the trees that shade the square recede into darkness and the lights across the way create a twinkling backdrop. Arflex dining table, Thonet chairs.



MYSTERY



BY SUSAN ZEVON

PHOTOGRAPHY BY SCOTT FRANCES

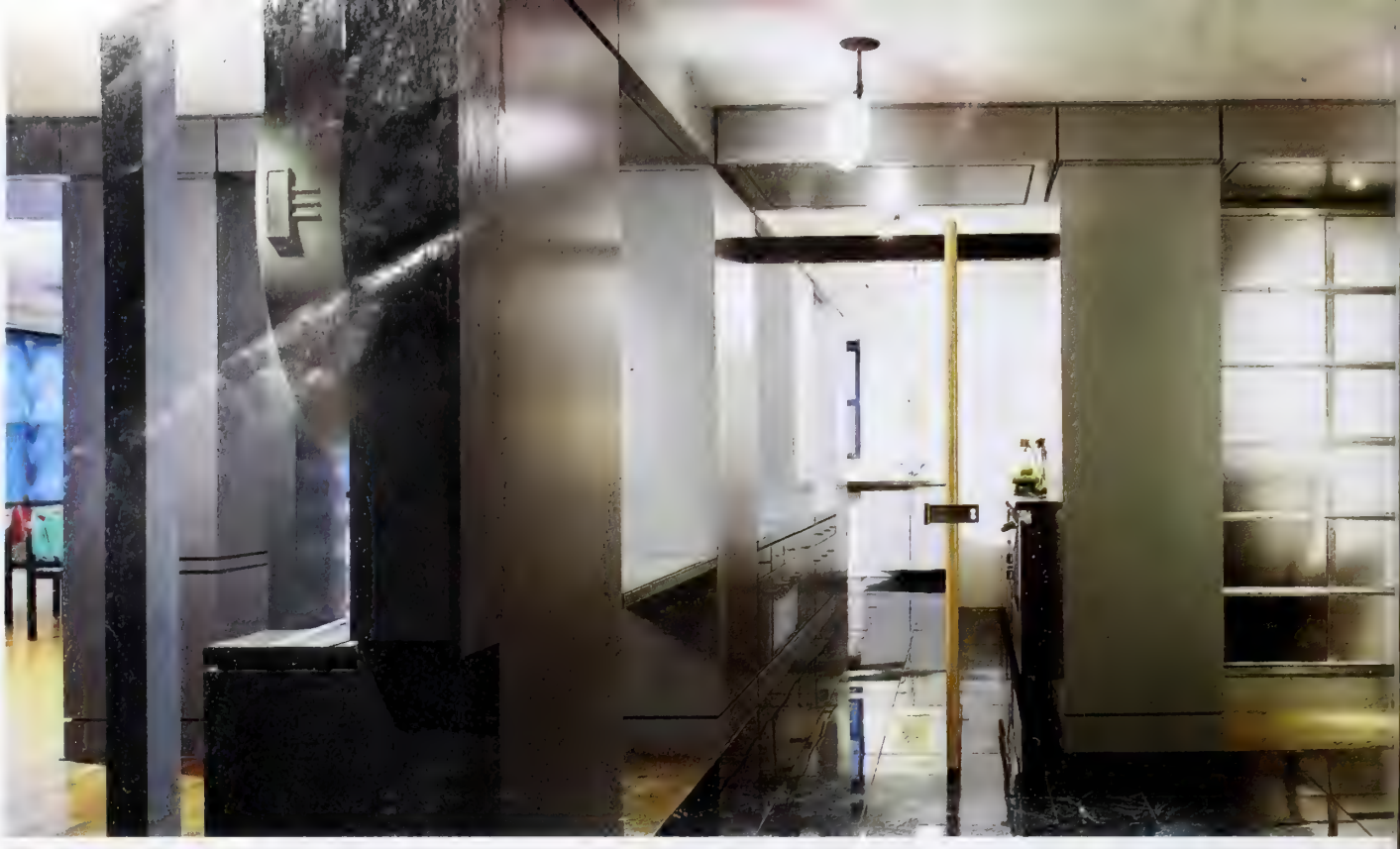
One of five squares in William Penn's original plan for Philadelphia, Rittenhouse Square remains a civilized enclave. From this sixth-floor apartment in a building on the western edge of the small park, the view through the treetops seems untouched by time. Turn around to Wesley Wei's design and you are pulled back into the present. The two joined apartments in this 1950s building form 3,000 square feet of clearly contemporary space. Yet, as in a medieval cathedral or classical temple, there is also a symbolic, otherworldly program at work here.

The owners, who between them have seven grown children and ten grandchildren, decided to make their home in the building after they married a few years ago. The couple share an interest in contemporary design, but they were still without an architect when they stopped into a lighting and furniture showroom designed by Wei. They had their architect. "His sense of space and detailing encompassed me in a very spiritual way. It had great serenity," the wife recalls.

They commissioned Wei to merge the two contiguous units into one residence with fairly conventional requirements: a clean, uncluttered space with ample room for the dinner parties they like to host, a master bedroom, a study, two baths and a kitchen. When Wei asked them for more specific requests, the husband said, "We look to you to be creative. If you get out of control we will let you know."

Wei recalls the existing conditions as "a senseless





cacophony" resulting from 35 years of additions and alterations. He decided the best solution was to remove all the partition walls, leaving only the structural columns. He then reorganized the space around a series of twelve floor-to-ceiling cabinets and minimal partitions composed of translucent glass panels, pivoting doors, and white painted walls. Visitors now enter a hall that parallels the windows facing the square. The living room, dining area and study are strung along the progression of windows.

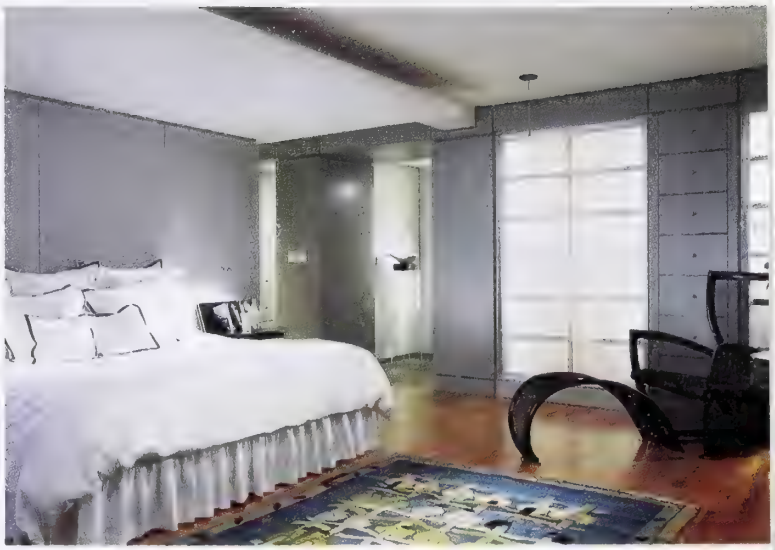
Some of the cabinets conceal the supporting columns and the duct work, others are used for storage, and the cabinets flanking the entrance, living and dining rooms contain biblical and classical sculptures that Wei created from painted wood and metal. They are mysterious presences. Adam and Eve, who hold portraits of the owners etched in zinc, face one another across the entrance to the living room. Each also conceals a letter box that can only be opened by breaking the piece. Sealed inside are secret letters from the couple. (The children are perishing with curiosity.) The three Fates stand between the kitchen and dining room; Pandora resides at the threshold to the bedroom. Wei affectionately refers to the sculptures as "the kids."

The real children and grandchildren love to visit. A few friends find the open plan and contemporary furnishings surprising. "Is this [illegible] *you*?" they ask. The husband says, "It is, because we love the light and space, the sense of not being confined by conventional walls, the feeling of [illegible] outdoors."





1 Entry
2 Living
3 Dining
4 Kitchen
5 Bedroom
6 Study





The plan (TOP LEFT) shows how the rooms group around two perpendicular rows of columns. OPPOSITE TOP: Entry and kitchen floors are marble; all others are oak. OPPOSITE BOTTOM: A floor-to-ceiling pivot door opens the galley kitchen to the entry. TOP RIGHT: A textured glass partition between bedroom and bath allows the owners to glimpse one another. Chair by Paolo Nava. ABOVE: An 18-foot hallway off the marble master bathroom is flanked with storage and serves as a dressing area.

For more details, see Reader Information





Work in progress



Inside his family's plain gray cottage in Washington, D.C., a playful artist/museum curator has been painting the walls and woodwork for over a decade and shows no sign of stopping

Mark Leithauser painted a basket of grapes with grapevines over an entrance to the foyer (OPPOSITE). He sculpted griffins in bas-relief on the mantel in the sitting room (ABOVE) and festooned the stairway with trumpet vines (LEFT).



His world-famous shows—"The Splendors of Dresden," "Treasure Houses of Britain"—inspired home decor



In the kitchen (ABOVE), the resident artist turned every panel into a painting of something edible. Framed Leithauser etchings fill wall space over counters. ABOVE RIGHT: Two baskets.



BY DODIE KAZANJIAN

PHOTOGRAPHY BY MICK HALES

"Syon is like a geode," says Mark Leithauser. "It is one of Robert Adam's great houses, right near London. It's incredibly austere on the outside yet the interiors are magnificent. A geode is a dull gray rock, but when you split it in half there are wonderful amethysts and crystals."

Mark Leithauser and his wife, Bryan, also live in a geode. He is the deputy senior curator for design at the National Gallery of Art, intimately involved with the creation and installation of every exhibition there. His home on a leafy side street in Northwest Washington, D.C., is an austere dull gray 1920 stucco cottage. Inside, he has created magic by painting grape arbors and foxes and crows and bees and bears and flowers and vines and onions and peas and other fun things. He has painted them on cabinets and doors, lintels and woodwork, all over the walls and just about everywhere but the ceiling (which leaks). The fox and the grapes and the crow and the wine from *Aesop's Fables* cover cabinet doors below the kitchen sink. A painted basket filled with pink geraniums above a chair rail is so realistic that it's hard to distinguish it from the three-dimensional basket sitting nearby that inspired it.

In Leithauser's basement studio, too, real objects mingle with images of objects. His fine collection of carpenter's tools hangs next to his fanciful collection painted on a door. He painted rare 18th-century tools because he always admired them "but simply couldn't afford them."

Before he started using his walls as a canvas, Leithauser was already an established artist, showing his paintings at the Coe Kerr Gallery in New York. His paintings—small but indelible—are like meticulously realistic dreams *(Continued on page 146)*



A painted beehive decorates one door lintel in the dining room (ABOVE), a basket of grapes is on the other. A porcelain model of the house of his friend, Britain's National Trust advisor Gervase Jackson-Stops, sits on a blue chest.





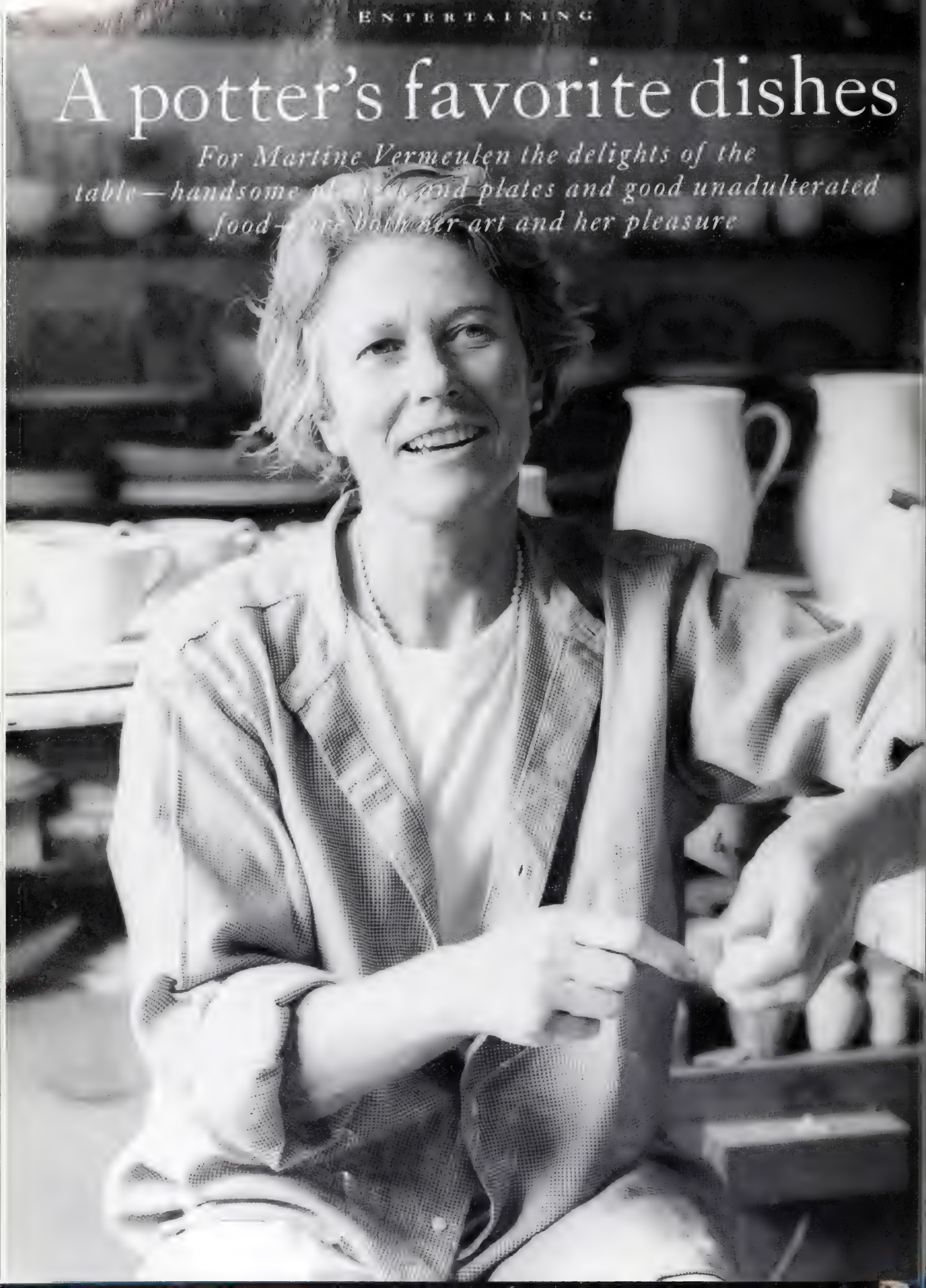
Master bedroom walls (ABOVE AND LEFT) offer future painting horizons. Meantime it is country-comfortable with wicker sofa and straw hats.



"I lie in bed and imagine painting the ceiling; then I notice a small new leak and realize if I put a painting up there, I might have to catch it as it fell"

A potter's favorite dishes

For Martine Vermeulen the delights of the table—handsome [illegible] and plates and good unadulterated food—are [illegible] dinner art and her pleasure





On the scrubbed kitchen table — an old door set on cabinets — lunch is set out: roasted tomatoes and peppers stuffed with herbed lentils and accompanied by spinach and thyme, haricots verts and mushrooms.





BY JANE ELLIS
PHOTOGRAPHY BY JEAN KALLINA

"I try to live very simply," says French-born Martine Vermeulen in her mellifluous voice. "I feel that things shouldn't own me, I should own them." But the simple things she does surround herself with—driftwood, botanical prints, antique kitchenware—give her farmhouse in Stanfordville, New York, the charm of an old still life. And they provide inspiration for her work as a potter. In her airy studio, a meadow's walk from the house, Vermeulen makes one-of-a-kind functional pieces—cups, jugs, bowls and platters—that she paints by hand. Her ceramics are acquired year after year by fans who often amass large collections of her work. Some pick her dot designs or pale blue stripes, or perhaps her favorites, the fruit and vegetable drawings whose models often serve as ingredients in the dishes she loves to cook for friends.

A vegetarian for fifteen years, Vermeulen has developed her cooking repertoire by adapting the food traditions of her childhood. Her mentor was always her aunt, Madame Brassart, the founder and until several years ago owner of the famed Cordon Bleu cooking school in Paris. "I used to hang around the cooking school and her home because there was always delicious food on the table. I learned the difference between something that tastes divine and something just mediocre."

The French earthenware she ate from as a child was the inspiration for her work as a potter. In her corner cupboard there are a few remaining pieces of Luneville along with her own pottery. "I can still see myself playing with my food, always more interested in the design on the bottom of the bowl," she says. The utensils that please her in use also please her as objects. She adores the shape and feel of the ordinary things that contribute to one's daily well-being both visually and sensually, from the cup and saucer for morning coffee to the bowl that turns a simple salad into a thing of beauty. "A good object has a certain feeling, a weight," she says, and as she works she feels "the pot tells you what it wants to be if you listen; it finds its soul."

Every meal is planned with an artist's eye. Breakfast on a tray is "a quiet time when you center yourself for the start of the day." Most of her entertaining is done at teatime and at dinner. Tea is poured in her studio from a fat teapot, beside a colander of fresh fruits, a plate of cucumber sandwiches, and homemade breads and cakes. For evenings at home, "there is a definite rythmn to the meal," says Vermeulen, who might start with braised vegetables in a vinaigrette. Then dishes are cleared away and she serves a main course—often a pasta dish or risotto. "I hate to put everything on the table at once. I offer one course at a time and keep the plates warm in the oven."

Vermeulen is always mingling the pleasures of food and painting, finding the perfect apple or pear, and serving it or painting it just as it is. "I like everything natural, not mutilated." That means leaving the tips on green beans, the roots on radishes and the stems on cherry tomatoes.

Under one of Vermeulen's chandeliers (TOP LEFT), **braised vegetables. A cast-iron stove** (BOTTOM LEFT) **now holds her** ***batterie de cuisine***. OPPOSITE: **Breakfast tray** (TOP LEFT). TOP RIGHT: **Asparagus risotto.** BOTTOM LEFT: **Pasta with a beet sauce.** RIGHT: **Apple tart, poached pears and baked apples.**

Recipes follow. For more details, see Reader Information



LENTIL AND HERB STUFFED TOMATOES AND PEPPERS

1 pound French dried lentils, rinsed and picked over (other types of lentils can be used, however cooking times may vary)
6 tablespoons finely chopped yellow onion
2 tablespoons finely chopped garlic cloves
1 tablespoon fresh thyme leaves
1 tablespoon chopped fresh rosemary
2 Morga vegetable bouillon cubes, available at health food stores
Water
4 tablespoons plus ½ teaspoon extra-virgin olive oil
3 large firm tomatoes, seeded and well drained, tops removed and reserved
3 large green peppers, cut in half lengthwise, cored and seeded
Garnishes: 1 pound fresh steamed spinach; roasted garlic cloves; 1 pound fresh haricots verts, steamed, in vinaigrette; fresh thyme sprigs; 6 raw mushrooms; fresh rosemary sprigs

Prepare lentils: In a saucepan add lentils, onion, garlic, thyme, rosemary, bouillon cubes and enough water to cover and bring to a boil. Reduce heat and simmer for 15 to 20 minutes or until tender but not mushy. Drain lentils, toss with 4 tablespoons olive oil and set aside.

Lightly oil a small baking dish with remaining oil. Stuff tomatoes with lentil mixture, top with reserved tomato tops, place in prepared dish and set aside.

In a large saucepan parboil peppers in boiling water for 5 minutes or until barely tender. Drain.

Stuff peppers with lentil mixture, place in a small baking dish and barely cover the bottom with water.

Bake stuffed tomatoes and peppers in a preheated 350° oven for 15 to 20 minutes, or until vegetables are soft but hold their shape. Check tomatoes after 10 minutes.

Prepare garnishes:

Spinach:

In a vegetable steamer, steam well-washed spinach leaves over boiling water for about 1 minute or until wilted.

Garlic:

Tightly wrap a small whole head of garlic in a sheet of aluminum foil and bake in a preheated 350° oven for 30 minutes. Unwrap package, separate and peel garlic cloves.

Haricots Verts:

1 pound haricots verts or small string beans
½ cup extra-virgin olive oil
2 tablespoons freshly squeezed lemon juice
1 garlic clove, peeled and crushed

In a vegetable steamer, steam haricots verts over boiling water 2 minutes or until al dente and place in a serving bowl.

In a small bowl mix together olive oil, lemon juice and garlic, pour over haricots verts and toss. Serve hot or at room temperature.

To serve: On warm dinner plates place baked tomatoes on a bed of blanched spinach with roasted garlic pieces and fresh sprigs of thyme; serve baked peppers with haricots verts, raw mushrooms and fresh sprigs of rosemary. Serves 6.

PASTA WITH BEETS

5 small fresh beets, about 1 pound, washed, stems removed and root ends trimmed
Water
1 pound fresh linguine
½ cup extra-virgin olive oil
½ cup coarsely chopped fresh Italian parsley
½ cup coarsely chopped fresh curly parsley
Freshly ground black pepper to taste

In a saucepan cover beets with water, bring to a boil and cook, covered, for about 30 minutes or until tender. Drain and reserve cooking liquid. When beets are cool enough to handle, slip skins off, slice into even rounds and set aside.

In a large pot, boil at least 4 quarts water and cook linguine for about 2 minutes or until al dente. Drain, place in a warm serving bowl and toss with beets, olive oil, parsley and pepper. If desired, toss pasta with 2 to 3 tablespoons of the reserved cooking liquid. Serves 4 to 6.

ASPARAGUS RISOTTO

4 cups water
2 Morga vegetable bouillon cubes, available in health food stores
2 garlic cloves, peeled and crushed
4 tablespoons extra-virgin olive oil
2 tablespoons finely chopped yellow onion
1 pound fresh asparagus, tips cut off and stalks sliced into ½-inch pieces
1½ cups raw Italian Arborio rice
1 cup white wine
¼ cup freshly grated Parmesan cheese, preferably Reggiano
½ cup freshly chopped Italian parsley

In a saucepan bring water, bouillon cubes and 1 crushed garlic clove to a simmer.

In a heavy-bottomed casserole over medium-high heat, heat olive oil and sauté onion and remaining garlic clove until onion is translucent. Add asparagus tips to pan and cook, stirring constantly, for about 1 minute. Remove tips and set aside. Add asparagus stalks to pan and cook, stirring constantly, for about 2 minutes. Remove stalks and set aside. Add rice to the pan and saute for 2 minutes, stirring to coat it with the oil. Add ½ cup white wine to pan and continue to stir until the liquid is absorbed. Continue cooking, adding remaining wine and broth, ½ cup at a time, stirring constantly, letting liquid be absorbed before adding more. Rice should be al dente and creamy.

Spoon the risotto into a warm serving bowl, toss with asparagus stalks and garnish with asparagus tips, Parmesan and parsley. Serves 6.

LEEK AND ARTICHOKE VINAIGRETTE

6 quarts water
6 leeks, about 1¾ inches in diameter, rinsed, ends trimmed, and discolored leaves discarded
6 large artichokes, stemmed
2 tablespoons Dijon mustard
¾ cup extra-virgin olive oil
3 tablespoon red wine vinegar
1 clove garlic, peeled and crushed
Freshly ground black pepper to taste

In a large pot containing 6 quarts rapidly boiling water, add leeks and artichokes and cover with a piece of cheesecloth. Bring water back to a boil and cook vegetables, uncovered, for 10 minutes, or until leeks can be easily pierced with a fork. Remove and set aside. Continue to cook artichokes another 30 minutes or until the leaves pull out easily. Remove artichokes from pot and allow them to drain upside down.

In a small bowl mix together mustard, olive oil, vinegar, garlic and pepper until thick.

Place leeks and artichokes on a large serving platter and spoon vinaigrette on top. Serve remaining vinaigrette in a bowl. Serves 6.

POACHED PEARS IN RED WINE

2½ cups red Bordeaux wine
1 vanilla bean
½ lemon, sliced thin
Peeled rind of 1 lemon
1 tablespoon honey
6 Bartlett or Bosc pears, peeled

In a saucepan add wine, vanilla bean, lemon slices, peel and honey and bring mixture to a boil. Add pears, reduce heat to simmer and cook for 10 to 15 minutes or until pears can easily be pierced with a fork. Continue to cook uncovered until the liquid in the pan resembles a light syrup, about 15 minutes. Remove pears from pan and place them on a serving dish. Spoon syrup over pears. Serve at room temperature. Serves 6.

TARTE AUX POMMES (APPLE TART)

1 cup flour
Pinch of salt
4 tablespoons cold butter
2 tablespoons cold solid shortening
2 teaspoons honey
About 2 tablespoons ice water
2 large Granny Smith apples, peeled, cored and cut into thin slices
Kanten coulis, recipe follows

In a food processor fitted with a steel blade, combine flour, salt, butter, shortening and honey. Process until mixture resembles cornmeal. With motor running, slowly add water and process until mixture forms a ball. Remove dough, wrap in plastic wrap and chill at least 1 hour.

Roll out chilled dough on a floured surface and line a 8-inch tart ring. Chill for 30 minutes.

Prick bottom of dough with a fork, cover bottom with parchment paper and fill with dried beans. Bake in a preheated 375° oven for 10 minutes. Remove weighted paper and bake 5 minutes longer. Cool. Leave oven on.

Place sliced apples on pastry in an overlapping circular design, brush top with Kanten coulis and bake for 15 minutes or until apples begin to color. Cool. Unmold and serve at room temperature. Serves 4 to 6.

BAKED APPLES

Kanten coulis, recipe follows
6 large Rome apples, washed, cored ¾ of the way through and 1 to 1½ inches of skin around the top of each apple removed

In a baking dish just large enough to hold the apples, spoon about ½-inch of the Kanten coulis, place apples on top and fill each hole with Kanten coulis. Bake 30 to 45 minutes in a preheated 350° oven until the apples are soft but retain their shape. Serve warm or at room temperature. Serves 6.

KANTEN COULIS (NATURAL VEGETABLE GEL SWEETENED WITH FRUIT)

1 quart apple juice
3 tablespoons Agar Agar flakes or Kanten, available in health food stores
1 10-ounce bag each of frozen strawberries, blueberries and raspberries, thawed

In a large saucepan add apple juice and Agar Agar flakes and bring to a boil. Reduce heat and simmer for 5 minutes or until the flakes dissolve. Stir in berries and return mixture to a boil. Remove pan from heat and chill mixture until set. ■



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Easter parade

Enchanting cookies—some sugary, some spicy, all in mouth-watering pastels

Cookies, a given at Christmas, are becoming popular Easter gifts. Here's a well-dressed batch for you to buy or bake. Top, from left: Easter bonnet with marzipan crown and mock fondant icing by Susan Kluger for Bakery Soutine; butter cookie bunnies with piped icing cottontails; Beatrix Potter–inspired spice cookies dressed with royal icing from Patti Paige. Above, from left: Gardener rabbit butter cookie, press molded and color glazed from the Westporter; sheep spice cookie with royal icing "wool" from Patti Paige; mother and baby rabbit butter cookie by Susan Kluger. Right: Farmyard cookies trimmed with royal icing from the Cleaver Company. ■

Recipes follow. For where to [illegible] Reader Information

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FARMYARD BUTTER COOKIES

From the Cleaver Company

2 cups butter, room temperature
2 cups sugar
4 eggs
2 tablespoons vanilla extract
6 cups flour
1 teaspoon baking soda
2 teaspoons salt
Royal icing, recipe follows
Paste food coloring, available at cake supply stores

In an electric mixer, cream butter and sugar until light and fluffy. Add eggs and vanilla extract and blend well.

In a separate bowl, combine flour, baking soda and salt. Add dry ingredients to the creamed mixture, beating slowly until well incorporated. Batter will be sticky.

Turn one-third of the batter at a time onto a piece of plastic wrap, enclose and pat into a rectangular shape. Chill until firm, at least 3 hours or overnight. Dough can be frozen for up to 6 months.

Roll dough out ⅛-inch thick, one piece at a time, on a floured board with a floured rolling pin. Dip 2-inch farmyard cookie cutters into flour and cut out shapes.

Place dough on parchment-lined cookie sheets and bake in a preheated 350° oven for 10 to 12 minutes, or until golden. Cool cookies on wire racks. Makes about 6 to 7 dozen cookies.

Divide icing into several bowls and tint each portion with desired color. Fill pastry bags half-full with icings, fit with #2 decorative tips and pipe designs. Cookies need to set at least 12 hours after decorating before storing in airtight containers.

ROYAL ICING

1 pound confectioners' sugar
½ teaspoon cream of tartar
3 egg whites

In the bowl of an electric mixer mix sugar, cream of tartar and egg whites until combined. Set speed on high and mix at least 7 minutes or until smooth, stiff and glossy. Store in an airtight container until ready to use. Makes 2½ to 3 cups. Do not double recipe.

BUTTER COOKIE BUNNIES WITH COTTONTAILS

½ recipe Farmyard Butter Cookies, see recipe above
1 recipe royal icing, see recipe above

Follow the directions above for Farmyard Butter Cookies using a 1½-inch, rabbit-shaped cookie cutter dipped in flour to cut shapes. Makes about 10 dozen.

Decorate cookies: Fit a pastry bag with a #21 decorative tip, fill bag with royal icing and pipe a powder-puff tail on each rabbit. Allow icing to dry at least 1 hour before storing cookies.

PRESS-MOLDED GARDENER RABBIT BUTTER COOKIE

From the Westporter Bakery

For cookies:

1 cup butter, room temperature
1¼ cups sugar
1 large egg
1½ teaspoons vanilla extract
4¼ cups flour
Pinch of salt
Vegetable oil
Ceramic rabbit press mold (see Reader Information)

For glaze:

1 cup confectioners' sugar
3 tablespoons water
Liquid food coloring

In a large bowl cream butter and sugar with a wooden spoon until well blended. Beat in the egg and vanilla extract.

In a separate bowl, mix together 4 cups flour and salt, and add it slowly to the creamed mixture in 3 parts. Do not overmix. When all the flour is incorporated, pat the dough into a disc shape, wrap it in double plastic and refrigerate for 5 to 6 hours or overnight. Refrigerate rabbit mold.

Prepare mold: Very lightly brush mold with oil over all the inside surfaces, being sure to reach all the crevices and indentations. Clean away any excess oil with a dry paper towel. Lightly sprinkle or sift flour over mold, tipping mold back and forth until it is evenly coated. Hold mold upside down and tap lightly against a surface to remove any excess flour. Re-flour mold before making each cookie, but do not re-oil it.

Prepare dough for mold: Break off a piece of chilled dough large enough to fit into the mold. (Leave remaining dough in refrigerator.) Knead dough in your hand 2 or 3 times to smooth out the wrinkles. Press it quickly into the mold while dough is still cold and slightly stiff. When mold is completely filled, press down on dough all over to remove air spaces and form an evenly thick cookie. Carefully press any dough extending out over the edges back inside the form. The cookie should not be any thicker than the mold; use a large knife to trim dough flush with the edge of the mold.

Unmold cookie: Rap the edge of the form repeatedly against a wood board, rotating mold at the same time. When cookie is loosened all over, tap or gently peel it out onto a baking sheet, arranging cookies at least 2 inches apart. If dough sticks to the mold, carefully loosen with the point of a paring knife.

Bake cookies: Bake in a preheated 350° oven for 8 to 11 minutes. Remove pan from oven and leave cookies on the sheet for a few minutes until they are sturdy enough to handle. Using a wide spatula, transfer cookies to wire racks and let stand until cooled completely. Cookies can be eaten plain or glazed. Makes about 8 molded cookies.

Glaze cookies: In a small bowl mix confectioners' sugar with water. Divide glaze into small individual bowls and tint each portion with desired food colorings. Use a toothpick to add color sparingly.

Use different-size paintbrushes to paint cookie areas. Cookies can be brushed with a single glaze or painted in greater detail with desired colors.

SHEEP AND RABBIT SPICE COOKIES

From Patti Paige

⅔ cup shortening or butter, room temperature
½ cup packed brown sugar
2 teaspoons ground ginger
1 teaspoon ground cinnamon
¼ teaspoon ground cloves
1½ teaspoons salt
1 large egg
¾ cup dark molasses
3 cups sifted flour
1 teaspoon baking soda
½ teaspoon baking powder
2 recipes royal icing, see recipe above
Paste food coloring, available at cake supply stores
Egg whites
Water
Confectioners' sugar

In a large bowl cream together shortening, brown sugar, ginger, cinnamon, cloves and salt. Add egg and mix thoroughly. Add molasses gradually and mix well.

In a separate bowl, sift flour, baking soda and baking powder. Add dry ingredients to molasses mixture and mix until >



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completely incorporated. Wrap dough in plastic wrap and chill overnight.

Roll dough on a floured surface to about ¼-inch thick. Cut out 1 dozen sheep with a 4-inch cookie cutter or 1 dozen rabbits with a 5-inch cookie cutter. Shapes can also be traced, or drawn freehand onto cardboard. Cut out cardboard pattern and use for cutting out shapes on dough. Bake on parchment-lined cookie sheets in a preheated 375° oven for 10 to 15 minutes. Cool cookies on wire racks.

Divide icing into individual bowls, tint with desired colors and keep covered when not in use.

Paint cookies: Icing should be the consistency of Elmer's glue. If icing is too thick, add a small amount of egg white or water. Paint cookie areas using small paint brushes just to the edge of the cookie. Dry cookies overnight.

Outline cookies: Tint 1 cup royal icing with black or other paste coloring. Icing should be thick but flow easily from a pastry bag. If icing is too thin, add a small amount of confectioners' sugar. Fit a small pastry bag with a #2 decorative tip and pipe outline around painted areas. Allow icing to dry fully overnight before storing.

MOTHER & BABY RABBIT BUTTER COOKIES

From Susan Kluger

1 cup sweet butter, room temperature
1 cup sugar
3 large eggs
2 teaspoons vanilla extract
4 cups flour
1½ teaspoons baking powder
2 recipes royal icing, see recipe above
Water
Paste or liquid food coloring, available at cake supply stores

In a large bowl, cream together butter and sugar until pale yellow. Beat in eggs one at a time until well incorporated. Stir in vanilla extract.

In a separate bowl, mix flour and baking powder together. Slowly add dry ingredients to cream mixture. Divide dough into 4 pieces, wrap individually in plastic wrap and chill at least 1 hour.

Using one piece of dough at a time, roll dough on a floured board and cut out about 18 cookies with a 5-inch-high rabbit cookie cutter. Place cookies on parchment-lined cookie sheets, 2 inches apart, bake in a preheated 350° oven 10 to 15 minutes, rotating pans half way through baking time. Cool cookies on wire racks before decorating.

Repeat process and cut out about 18 cookies using a 2-inch-high rabbit cookie cutter. Place cookies on parchment-lined cookie sheets, 1 inch apart, bake in a preheated 350° oven 8 to 10 minutes, rotating pans half way through baking time. Do not bake large and small cookies on the same baking sheets. Cool cookies on wire racks.

Glaze cookies: Thin royal icing with water until it is the consistency of Elmer's glue. Divide icing among 4 bowls and stir in desired food coloring. Cover icing when not working with it. Pour icing in the middle of the cookie and guide it to just the edge with the back of a small spoon or brush. Allow icing to dry overnight.

Rabbit features are piped with #1 decorative tip fitted to a small pastry bag half-filled with royal icing. This icing should be thick but flow easily from the pastry bag. Add confectioners' sugar if the icing is too thin. Allow to dry at least 1 hour. Attach small rabbit to the large rabbit with a dab of the icing. The other cookie decorations are completed with several #2 and #14 decorative tips fitted to small pastry bags and half-filled with icing. A #21 decorative tip can be used for the powder-puff tails. Allow icing to dry overnight before storing.

EASTER BONNET BUTTER COOKIES

From Susan Kluger

1 recipe butter cookie dough, see recipe above
½ cup confectioners' sugar
½ pound marzipan
½ cup apricot jam, sieved, heated and cooled
1 recipe mock fondant, see recipe below
1 recipe royal icing, see recipe above
Paste or liquid food coloring, available at cake supply stores

Roll butter cookie dough on a floured surface ¼-inch thick and cut out cookies with a 4½-inch-round fluted cutter. Place dough on parchment-lined cookie sheets and bake in a preheated 350° oven for 10 to 15 minutes, rotating pans half way through baking time. Cool cookies on wire racks. Makes about 16 cookies.

Prepare crown of hat: Dust a board with confectioners' sugar and roll out marzipan ½ inch thick and cut out rounds with a 1½-inch-round cookie cutter. Makes about 16 rounds.

Assemble cookie: Brush cookie base with a thin coating of apricot jam, attach marzipan crown to the center of the cookie and paint the crown with the jam. Set aside 1 hour.

Pour mock fondant over crown and guide it along cookie base almost to the edge with the back of a small spoon. Leave overnight to set.

All decorations are made with royal icing. In small bowls mix icing with paste or liquid colors of your choice and half-fill small pastry bags fitted with decorative tubes. Keep all filled pastry bags and bowls of icing covered with plastic wrap when not in use.

Flowers are made with #78 decorative tip fitted to a small pastry bag. Pipe flowers onto waxed paper, dry, and store in airtight containters. Flowers can be made months in advance. Place hat on a turntable and, using a #47 tip, pipe ribbon around the crown and immediately attach flowers to ribbon. Pipe tiny green leaves using decorative tip #349 or #350. Fill centers of flowers and spaces between flowers and leaves with a #2 decorative tip.

MOCK FONDANT

For syrup:
1¼ cups granulated sugar
3 tablespoons corn syrup
5 tablespoons water

For fondant:
½ cup syrup
1 teaspoon egg white
1 teaspoon butter, room temperature
1½ cups sifted confectioners' sugar
Paste or liquid food coloring, available at cake supply stores

Prepare syrup: In a small heavy pan over low heat, dissolve sugar, corn syrup and water, stirring occasionally. Place lid on pan and boil mixture for 5 minutes; remove lid and boil 5 more minutes and remove pan from heat. Cool.

Prepare fondant: In a small bowl add syrup, egg white and butter. Gradually add confectioners' sugar, stirring with a wooden spoon or hand mixer, until just blended. Choose food coloring and add a small amount to mixture and stir. If fondant is too stiff to pour as a coating, add a few drops warm water. Fondant can be made several days ahead and refrigerated. When ready to use, allow mixture to return to room temperature. Mixture will cover about 18 large hat cookies. ■



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Marinade magic

BY SUSAN TOOMIS

Marinating poultry, meat and fish in an herb-scented liquid tenderizes and adds a great flavor boost. Be adventurous with marinades; if you like one on chicken, try it next on lamb.

COCONUT LIME MARINATED CHICKEN WINGS

2 pounds chicken wings
1 cup chopped fresh cilantro leaves, plus extra for garnish
⅔ cup pure coconut milk
3 tablespoons freshly squeezed lime juice
1 tablespoon curry paste
⅓ cup peanut oil
½ teaspoon salt
1 teaspoon red pepper flakes

Rinse chicken and pat dry. Place chicken in a single layer in a large noncorrosive baking dish. Set aside.

In a small bowl, whisk together all remaining ingredients until thoroughly combined. Pour over chicken and turn each piece so it is well coated. Cover and allow to marinate for at least 4 hours at room temperature or 24 hours in the refrigerator, turning occasionally.

Bake chicken, in marinade, on the middle rack of a preheated 400°F oven 45 to 50 minutes, or until golden and cooked through. If meat is not entirely browned, place it under a preheated broiler 3 inches from the heat and cook until golden. Garnish with additional cilantro leaves. Serves 4.

SOY AND SAKE MARINATED FISH

2 pounds salmon, halibut or petrale sole
6 tablespoons soy sauce
½ cup sake
1 teaspoon sugar
10 scallions, trimmed and cut into ¼-inch-long diagonal slices

Rinse fish and pat dry. Cut fish into 4 serving-size pieces and place in a noncorrosive dish. Refrigerate.

In a small bowl, whisk together soy sauce, sake and sugar. Add two-thirds of the scallions to the marinade and pour over the fish. Completely coat fish pieces with marinade. Cover dish with plastic wrap and refrigerate for at least 1 hour, but no longer than 8 hours.

Place 2 cups water in the bottom half of a fish poacher and bring to a boil. Remove fish from marinade and place on a rack and place in poacher, cover and steam for 6 to 8 minutes, or until pieces are opaque all the way through. Fattier fish takes longer to cook.

Place individual servings in the center of four warmed dinner plates and top each with remaining scallion pieces. Serve immediately. Serves 4.

GINGER AND CARDAMOM MARINATED PORK

2 pounds country-style pork ribs
2 tablespoons honey
2 tablespoons peanut oil
Zest of 1 lemon, finely minced
2 tablespoons freshly squeezed lemon juice
2 cloves garlic, minced
2 tablespoons minced fresh ginger
¼ teaspoon ground cardamom
½ teaspoon salt

Rinse ribs under cool water and pat dry. Place ribs in a single layer on a large noncorrosive baking dish.

In a small saucepan over low heat, whisk together honey and peanut oil, just until honey melts enough to blend well. This should take less than 1 minute.

Remove from heat and whisk in remaining ingredients until combined.

Pour marinade over ribs. Turn ribs so that they are well coated. Cover and allow to marinate for at least 4 hours at room temperature, or overnight in the refrigerator, turning the ribs at least once, halfway through marinating.

Remove ribs from marinade and transfer to a large baking dish. Bake in a preheated 400°F oven about 35 minutes, or until ribs are cooked through and well browned. Serve immediately. Serves 3.

HERB AND LEMON MARINATED CHICKEN

6 large chicken thighs, rinsed and patted dry
¼ cup freshly squeezed lemon juice
¼ cup olive oil
3 cloves garlic, finely diced
3 tablespoons fresh thyme leaves, separated from stems
½ teaspoon red pepper flakes
½ teaspoon salt
¼ cup pine nuts

Place chicken in a large noncorrosive baking dish. Set aside.

In a small bowl, whisk together lemon juice, olive oil, garlic, 2 tablespoons thyme, red pepper flakes and salt. Pour mixture over chicken and coat both sides, placing thighs skin-side down to marinate for at least 2 hours at room temperature, or up to 12 hours refrigerated. Turn chicken occasionally to marinate evenly.

Remove chicken from marinade, place in baking dish and sprinkle with pine nuts. Bake in the middle of a preheated 400°F oven until skin is golden and juices run clear when chicken is pierced, about 40 minutes.

Remove pan from oven, sprinkle with reserved thyme and serve. Serves 6.

PEPPERY CORIANDER MARINADE FOR LAMB

1½ teaspoons black peppercorns
1 tablespoon coriander seeds
1 teaspoon salt
4 cloves garlic, minced
1 teaspoon orange zest, minced
3 tablespoons olive oil
1 3½-pound leg of lamb, shank half, trimmed of excess fat

In a mortar and pestle or a spice grinder, grind together the peppercorns and coriander seeds. Place mixture in a small bowl and add remaining ingredients, except lamb, mixing until a paste is formed.

Rub paste all over lamb, place in a noncorrosive baking dish and cover loosely with waxed paper and aluminum foil. Marinate for at least 8 hours at room temperature, or 24 hours in refrigerator.

Bake lamb, with marinade, in the middle of a preheated 375°F oven until the interior temperature is at least 125°F (rare), or 140°F (medium), and skin is golden all over, about 1 hour and 5 minutes to 1½ hours.

Remove pan from oven and let meat rest for 20 minutes before serving. Serves 6. ■

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2 medium bananas

In mixing bowl, combine pie filling mix, whipped topping mix, milk and vanilla on low speed of electric mixer until blended. Increase speed and beat until very thick, about 3 minutes. Pour one-third of mixture into crust. Layer slices of banana on top, reserving ½ banana for garnish. Pour remaining filling into crust. Chill 2 hours. Garnish with sliced banana and additional whipped topping, if desired.





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A Subtle Alchemy

Continued from page 107

for creating intimacy is his profound attachment to friends and family. Style and detail are priorities, it's true (He'll catch an eighth-inch of braid gone awry from half a mile away on a moonlit night). Yet he cherishes his wife and three children, and it shows.

He's proud of his wife's cooking, although he won't talk about it. "What kind of bread does she make?"

"Every kind," he says. Period.

The shy reserve, the acute powers of observation make Mlinaric a favorite designer for other artists who may not be crazy about talking a house into the ground. He works the way a theatrical designer does; you can catch the character of the people a room belongs to even when they're not in it. Mlinaric says, "Rooms are designed to be used. I like to see them in disarray. *Some* disarray."

Rock musician Eric Clapton, a steady client, says the designer always starts with your personality. "I may tell him I'd love the house to be minimalist then by the time he's done it's closer to Victorian melodrama, because he knows what I really want."

Mlinaric says, "Decorating does take time. You must be just as careful to follow what a room suggests as to consider what people say they want. Volume, light, alignments, these are all considerations; but if you feel your way in, a room won't surprise you."

He sits straight on the sofa, his hands clasped in his lap, wanting to be fixing something, drawing, rearranging. "It's a little like gardening. You work by trial and error. You put something here, and say yes, that bit's rather good."

David Mlinaric says he always knew he wanted to be an interior designer. At school, he drew during his lessons, living in his own world of design. He still retreats into the worlds that he creates with his drawings. He spends time alone, up in the gallery over his living room, surrounded by the art of his family and friends, sketching, a deeply private man, who, as his house could tell you, finds harmony in his commitments to family, heritage and friends. ■

Work in Progress

Continued from page 129

or fairy tales. He is also a successful printmaker with a commercial-size printing press in his basement studio. His etchings and drawings are in the permanent collections of the National Gallery, the Corcoran, the National Museum of American Art, the Brooklyn Museum and many other institutions.

"I only meant to do two little stylized sheaves of wheat in the kitchen," Leithauser says, referring to a motif he copied from a silver soup ladle that was handed down through Bryan's family. "I was only going to do those two and then it just grew. I thought, well, I'll just do a strip of cabinet doors so they are an entirety. Then that of course led to the cabinets down below. And once I got down below, I thought, well, just the window lintels and that will lock it all together."

Personal landmarks seem to fuel his inspiration to paint. When the Leithausers' daughter Anna was born, he painted morning glories trailing over their bedroom window to surprise his wife when she came home. "She was only in the hospital about a day and a half, so I had to get it done. I painted till daybreak on a hot summer night."

He usually discusses his next painting with Bryan before beginning, and the only time they disagreed was when he wanted to cover the living room walls with climbing roses. They compromised: Rambling roses are confined to the lintel above the doors.

An unending source of ideas is Leithauser's work at the National Gallery, which takes him around the world. For "The Eye of Thomas Jefferson," a Bicentennial show, he sculpted griffins in bas-relief on a mantel; they now grace his living room fireplace. When he couldn't find a hunt table for his dining room, he commissioned a carpenter to build one and then painted it with strapwork images just like a 17th-century table he had seen in East Germany while getting ready for "The Splendors of Dresden" show. And the idea for the basket painted on the kitchen wall as though it had just been placed on the chair rail came directly from Uppark, one of the many English country houses Leithauser visited while preparing for the National Gallery's wildly popular "Treasure Houses of Britain."

"They had little pots of flowers painted on the walls," he says, "down near the floor just above the baseboard and above the chair rail, as though someone had just brought them in during a nice summer day and set them around."

Leithauser has also found inspiration in the *boulangeries* of Paris. "You know those fabulous interiors, often Watteau-inspired...that kind of mid-eighteenth-century feeling. Gosh they're wonderful," he recalls as if he were sitting in one at this very moment, savoring a warmed croissant. "You walk around France and everything is painted. You turn a corner and somebody's applied a nice design to every little inch. It's just staggering."

After some fifteen years in this house, Mark Leithauser is not ready to put down his paintbrush. He'll always be painting something. He has his eye on the living room door; it's large enough to give him the inches he needs to paint what he's been dying to paint—a rhinoceros.

"I'm thinking about different animals to represent the different continents. That is simply an excuse, because I basically want to paint a rhinoceros, and then a zebra and an alligator and a wild boar."

The Leithausers know they can't take their paintings with them if they ever move, of course. But from the very beginning, he decided he was going to paint on surfaces that weren't removable. "Everyone said, 'Paint on canvas because you can peel it off from the back and take it with you.' But I don't want to do that. In my mind the paintings and the house are one." ■

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER For more details, see Reader Information for page 84

STYLE BEAT *Page 26:* **Paisley footstool,** #9300-10C, from Kilim collection, 15" sq., 8" h., cotton paisley #59-6229-04, grade 1, $499—E.J. Victor (M), 110 Wamsutta Mill Rd., Morganton, NC 28655; 704-437-1991. **Victorian bench,** #1906-88, from James River Collection, 14" h., 25" w., 37" d., tapestry fabric, as shown, $650; **cocktail bench,** #8010-89, from Mount Vernon Collection, fabric #332-35, 31½" sq., 17" h., $725—Hickory Chair Company (M), PO Box 2147, Hickory, NC 28603; 704-328-1801. **Serang ottoman** with nailhead trim, #8803-15, fabric #7203-001, 36" sq., 21" h., $850—Lane Upholstery (M), PO Box 849, Conover, NC 28613; 704-328-2271. **Cocktail ottoman,** #C3-3133, from the Concepts Collection, shown in #65 crackle finish, Breccia Pate, fabric #RR106-C34, $975—Century Furniture Industries (M), PO Box 608, Hickory, NC 28603; 800-852-5552. **Leather ottoman,** #H9105, leather #LE4872, 33" sq, 19" h., $1,975; **raffia-upholstered ottoman** with metal legs, #H9285, raffia #99-8345, 20" h., 52" w., 42" d., $1,430—Henredon Furniture Industries, Inc. (M), PO Box 70, Morganton, NC 28655; 800-444-3682.

Page 28: **Slipper chairs,** #8005-19, from Mount Vernon Collection. 31½" h., 23" w., 25" d., seat height, 17½", blue-and-white check slipcover, style #8005-19, fabric #14-333-35, as shown slipcovered, $904; chair upholstered in gold fabric by Brunschwig & Fils, #40-331-92, as shown, $822—Hickory Chair Company, see address above. **Curve-top bookcase,** from the American Academy Collection, 46" h., 35" w., 8" d., $695; **club chair,** #8586, from American Casual Collection, woven cotton fabric, 35" h., 28" w., 45" d., $1,395; **ottoman,** #8582, 20" h., 37" w., 27" d., on casters, $795—Old Hickory Tannery (M), PO Box 3389, Hickory, NC 28603; 800-328-1389. **Octagonal lamp table,** #352-307GRN, 27½" h., 30" w., 30" d., $859—Drexel Heritage Furnishings, Inc. (M), 101 N. Main St., Drexel, NC 28619; 704-433-3422. **Red sofa,** #427-909,; **red flannel fabric,** #T195-34 G, 90" l., 32" h., 41" d., as shown, $2,650—Milling Road (M), 329 N. Hamilton St., High Point, NC 27260; 919-885-1800. **Bench,** #2516, from Historic Charleston Collection, fabric #55-112 GR. 12, 29" h., 52" w., 17" d., $1,849 (COM)—Baker Furniture (M), 1661 Monroe Ave. NW, Grand Rapids, MI 49505; 616-361-7321. **Hall chest,** #17-5132, 37" h., 41" w., 11" d., $1,239—Habersham Plantation (M), PO Box 1209, Toccoa, GA 30577; 706-886-1476.

Page 29: **Iron chair,** #494, from the Tapestry Collection; **seat cushion,** tobacco finish, red velvet, fabric, #3310-40, $348—Harden Furniture, Inc. (M), Mill Pond Way, McConnellsville, NY 13401; 315-245-1000. **Biedermeier secretary,** from Grand Classics Collection, 82" h., 42" w., 19" d., $3,400—Thomasville Furniture (M), PO Box 339, Thomasville, NC 27361; 800-225-0265. **Patchwork club chair,** #5108, 36" h., 33" w., 38" d., $1,272—Lee Industries (M), PO Box 26, Newton, NC 28658; 704-464-8318. **Boothbay sideboard,** 36" h., 44" w., 22" d., $795—Maine Cottage Furniture (M), PO Box 935, Yarmouth, ME 04096; 207-846-1430. **Gothic bench,** #08-8977, raffia cushion, 32" h., 44" l., 18" d., $1,499—Henredon Furniture Industries, see address above. **Bureau,** #17-2303, from the Quail Hollow Pine Collection, 5 drawers, 44¾" x 20½" x 34", $1,060—Pennsylvania House (M), 137 N. 10 St., Lewisburg, PA 17837; 717-523-1285. **Mona Sofa,** #9610, cotton velvet in millstone color, 34½" h., 89" w., 35½" d., $1,495—Mitchell Gold's DesignLine Ltd. (M), PO Box 819, Taylorsville, NC 28681; 704-632-9200. **Quasar metal cocktail table,** #444-3C, from the Complements Collection, ½" glass top with convex edge, 40" dia., 16" h., $850; **Schoolhouse armchair,** #366-512, from the Country Cousins Collection, 38" h., 22½" w., 22¾" d., $639—Century Furniture Industries, Inc., see address above.

Page 32: The Andy Warhol Museum, 117 Sandusky, Pittsburgh, PA; 412-237-8300.**Club chair,** #243-39, white cotton, #T295-11 G, 34½" h.,39" w., 37" d., as shown, $1,525—Milling Road (M), 329 N. Hamilton St., High Point, NC 27260; 919-885-1800. **Granite and bluestone vases,** $40-$250—Franklin Glacier Products (M), 79 Brewster Rd., Scarsdale, NY 10583; 914-723-3347; Au Ciel (R), 14 Chase Rd., Scarsdale, NY 10583; 914-725-8975. **Konisk vases,** 10", 9" and 7", $9.50/set of 3—IKEA (M); 412-747-0747 (East Coast); 818-912-1119 (West Coast). **Majolica tureen,** 11½" h., 14½" w., $1,200—Vissi D'Arte (R), 20 W. 20 St., Ste. 300, New York 10011; 212-675-7264; Tues.-Fri., 11:00 A.M. to 5:30 P.M.; Sat., 12 to 5 P.M.; Sundays by appointment. **Jennifer Bartlett glass vases,** shown, $150/ea.—The Chantecaille Collection (MO), 1186 Old Chester Rd., Chester, NJ 07930; 800-253-0875.

SHOW HOUSE LISTINGS, SPRING 1994

1994 Petersburg Symphony Designer House, April 9-May 8, 235 Hinton St., Petersburg, VA; 804-590-2566. **Austin Women's Symphony League Designer Showhouse,** April 9-24, 1114 W. 11 St., Austin, TX; 512-314-5600. **1994 Decorator Showhouse, The Junior Committee of the Atlanta Symphony Orchestra,** April 9-May 1, "Leighton" The Fred Leon Rand House, 3463 Piedmont Rd., Buckhead, Atlanta, GA; 404-264-4499. **Alabama Symphonic Association,** April 24-May 15, Dunn/Bodnar, "Oakland", 4200 Caldwell Mill Rd., Birmingham, AL; 205-833-9831. **1994 Decorator Showhouse Junior League of Nashville,** April 16-May 1, 501 Belle Meade Blvd., Nashville, TN; 615-297-6194. **1994 Denver Junior Symphony Guild Designer Show House,** April 16-May 15, 3982 S. Chase Way, Denver, CO. [illegible]55. **Junior Womens' Symphony Alliance Decorator Show House XXV,** Kansas [illegible]24-May 15, 640 W. 52 St., Kansas City, MO; 913-649-2926. **Jacksonville [illegible]Guild/ASID Show House XVII,** April 24-May 15, Marsh Landing Country Club [illegible]Bristol Place, Ponte Vedre Beach, FL; 904-358-1479. **Decorators' Show House, Wishard Memorial Hospital, St. Margaret's Hospital Guild, Indianapolis, IN,** April [illegible]8, 4801 N. Meridian St., Indianapolis, IN; 317 843-8910.

Page 36: **Square lampshade,** ri[illegible]shimaya (R), 693 Fifth Ave., New York 10022; 800-753-2038. **Floral fabric s[illegible]**ng to America (R), 276 Lafayette St., New York 10012; 212-343-2968. **Mo[illegible]**rcole Inc. (M), 116 Franklin St., New York 10013; 212-941-6098; at ABC Car[illegible]98 Broadway, New York 10003; 212-473-3000. **Studio shades,** with rubber[illegible]apers, prices, from $8.50—Ballard Designs (M), 1670 DeFoor Ave. NW, [illegible]04-351-5099. **Cut-paper shade,** $45—Shades of the Past (R), PO Box 11, R[illegible]NY 10986; 914-942-0209. **Gingham taffeta shades; French country pr[illegible]***rs fleuris*—for information: Roseline Crowley; 203-785-9376. **Candlest[illegible]**k 18", $150; P1 black 21", $130; M1 black 13", $108; V1 black 18" open twist, $170; **fleur-de-lis and Acropolis shades,** 10", $56; 12", $64—Charlotte Smith Lampshades and Bases (T), 4 Broadway, Ste. 104, Valhalla, NY 10595; 914-946-5703. **Decoupage shade,** $200/ea.—Susan Bartlett-Crater Decoupage (R,T,M), 197 Spring St., S. Salem, NY 10590; 914-763-8327. **Regency silk gold and black stripe shade,** $120—Kleinberg Sherrill, 35 E. 65 St., New York 10021; 212-772-3981. **Toile de Jouy fabric,** $45/yd.—Quadrille (T), 979 Third Ave., New York 10022; 212-753-2995. **Painted shades,** small star, $60; medium confetti, $120; stripe in green/white, $80—Osmundo Echevarria and Associates, Inc., Decorative Painting (M), 130 W. 29 St., 10 Fl., New York 10001; 212-868-3029.

46 TREASURE ISLE *Designer:* Steven Shubel Design, 110 Pacific Ave., Ste. 305, San Francisco, CA 94111; 510-843-7866. Danial Maziller shipping company, 33-90-60-21-67; fax: 33-90-60-52-48.

70 FOR THE LOVE OF WOOD *Designer:* Chris Lehrecke Furniture (R,T), 50 Douglass St., Brooklyn, NY 11231; 718-783-9150. **Stacking coffee tables,** large coffee table, 16" h., 37" w., 60" l., $2,250; small table, 13½" h., 26" w., 36" l., $1,500; **dining chair,** 32" h., 18"w., 22" d., $1,035; **oval bowl table,** 16" h., 24" w., 56" l., $3,150; **flexible screen,** 72" h., 84" w., $2,400; **Finn-form chest,** 29" h., 18" w., 52" l., $3,550; **egg table,** 29" h., 49" w., 80" l., $4,700; **stools,** 18" h., 18" w., 18" d., $1,000/ea.; **daybed,** 28" h., 80" w., 30" d., seat 18", $4,150 (COM).

72 AMERICAN ENTERPRISE Barton-Sharpe, Ltd. (R), 119 Spring Street, New York 10012; 212-925-9562.

84 THE GIFT TO BE SIMPLE *Pages 84 to 91: Sitting room:* **Sofa,** by David Seyfried Antiques, 759 Fulham Rd., SW3, London, England; 011-44-71-731-4230. **Sofa fabric** Vitry, rayon; **cushions on sofa,** Neuilly, rayon—Manuel Canovas (T), 979 Third Ave., New York 10022; 212-752-9588. **Blue checked wool throw**—by Melin Tregwynt, Castle Morris, Haverford West, Dyfed, Wales; 011-44-348-5644. **Fireside stool,** by David Seyfried Antiques, see address above. **Throw on Chesterfield,** wool and cashmere—Colefax & Fowler at Cowtan & Tout, (T), 979 Third Ave., New York 10022; 212-753-4488. **Chesterfield fabric; Roman blinds and Chesterfield cushions,** Manosque—Designers Guild (T), 261, 271 & 277 King's Rd., London, England; 011-44-71-351-5775; in the U.S. through Osborne & Little (T), 979 Third Ave., New York 10022; 212-751-3333. **Armchair,** Tulipan, woven cotton—Marvic (T); 011-44-71-580-7951. *Garden:* **Table cloth**—by Designers Guild, see address above. **Wooden table and bench**—Barnsley House Garden Furniture, Barnsley House, Cirencester, Gloustershire, G175EE, England; 011-44-2-857-40561. *Dining room:* **Sofa**—David Seyfried, see address above. **Sofa fabric,** Chess, cotton/modacrylic, Checkmates Collection—Sanderson (T), 979 Third Ave., New York 10022; 212-319-7220. **Cushion fabric**—Ian Mankin, 271 Wandsworth Bridge Rd., London SW6, 011-44-71-375-2757. **Blinds,** Chester Check—by Colefax & Fowler, see address above. *Bedroom:* **Bed**—by Jim Howitt; 011-44-71-375-2757. **Quilt,** antique patchwork—Judy Greenwood, 657 Fulham Rd., London SW6 England; 011-44-71-736-6037. **Window seat cushions**—Manuel Canovas, see address above. **Check rugs**—Habitat, 196 Tattenham Court Rd., London, SW1, 011-44-71-255-2545. **Chandeliers**—Wilchester County Lighting, Staple Cottage, Vicarage Lane, Steeple Ashton, Trowbridge, Wiltshire, England; 011-44-34-087-0764.

92 250 YEARS YOUNG *Pages 92 to 101: Designer:* Bilhuber Inc., 19 E. 65 St., New York 10021; 212-517-7673. **Patchwork sisal carpet**—owner's collection. **Ming Altar table** in ironwood—Tucker Robbins/Bruno Aste von Bennewitz (R,T), 366 W. 15 St., New York 10011; 212-366-4427. **Fabric on Charles III side chair,** Rowena Chenille Repp—Decorator's Walk/J.H. Thorp & Co (T), 160 E. 56 St., New York 10022; 212-688-4300. **Bell jar lantern**—Bardith (R), 31 E. 72 St., New York 10021; 212-737-8660. *Living room:* **Fabric on chair and curtains,** La Portugaise, #172630—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. **Fabric on sofas,** MacDougal, natural #HCW-309-AA-36—Hinson & Co. (T), 979 Third Ave., New York 10022; 212-475-4100. **Wallpaper**—Alan Campbell at China Seas (T), 979 Third Ave., New York 10022; 212-752-9000. **Sisal carpet,** Interwoven—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212-752-9000. **Button-back spoon chair** in red suede—Richard Keith Langham, 18 E. 67 St., New York 10021; 212-744-1110. **Coffee table**—Bilhuber Inc., see address above. **French intaglios** in red wax—Vito Giallo Antiques (R), 222 E. 83 St., New York 10028; 212-288-4672. *Library:* **Painted floor** by Robert Jackson, Germantown, NY 518-828-1805. **Bookcase; lacquered rattan and teak side table**—Bilhuber Inc., see address above. **Fabric on slipper chair**—Hinson & Co., see address above. **Fabric on armchair,** Beaumont, #8317.0—Jack Lenor Larsen (T), 41 E. 11 St., New York 10003; 212-674-3993. **Female torso sculpture**—Gregor McGehee (T), 2340 Myrtle Ave., Baton Rouge, LA 70806; 504-387-6570. *Dining room:* **Carpet,** Antelope Wilton—Stark Carpet Corp., see address above. **French walnut dining table; Charles III side chairs; high-back open armchairs; painted breakfront**—owner's collection. *Kitchen:* **Painted and glazed tile-top table**—Davida Marks, 229 N. Madison St., Allentown, PA 18102; 215-821-5708. **Fabric on chair,** Eggshell—Decorator's Walk/Robert F. Lehr Corp. (T), 160 E. 56 St., New York 10022; 212-688-4300; Tahiti—Tressard (T), 979 Third Ave., New York 10022; 212-319-3005.

102 A SUBTLE ALCHEMY *Pages 102 to 109: Designer:* David Mlinaric, Mlinaric, Henry and Zervudachi Limited, Interior Design and Decoration, 38 Bourne St., London SW1W 8JA, England; 071-730-9072; 54 Gallerie de Montpensier, Jardin du Palais Royal, 75001, Paris, France; 011-331-42-96-08-62. *Living room:* **Red-and-gold sofa fabric,** a Raoul Dufy fabric from *Chanee ducrog*—Yves Gonnet (T), 979 Third Ave., New York 10022; 212-758-8220. **Green and blue silks on sofa and armchairs; red-and-beige check on chairs**—Claremont (T), London, England; 071-581-9575. **Red pheasant's-eye fabric on stool,** by Sahco Hesslain—Bergamo Fabrics (T), 979 Third Ave., New York 10022; 212-888-3333. *Dining room:* **Striped cushion fabrics**—by Toile de Mayenne, Mayenne, France; 011-33-43-00-34-80. *Bedroom:* **Curtain and bed fabric,** Climbing Geranium, #104501, by Colefax and Fowler—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212-753-4488. *Kitchen:* **Blind fabric,** from the National Trust Collection, by Prelle—Classic Revival (T), 1 Design Center Place, Ste. 545, Boston, MA 02210; 617-574-9030.

110 WILDFLOWER RANCH *Pages 110 to 115:* **Old River Gardens** is located in Clay, Texas. For information: PO Box 540545, Houston, TX 77254-0545; 713-528-5918. **Wildseed,** 1101 Campo Rosa Rd., Eagle Lake, TX 77434; 409-234-7353.

116 CZARIST TREASURES *Pages 116 to 121:* All fabrics from the Brunschwig & Fils Russian collection—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212-838-7878. *Designer:* Richard Keith Langham Interior Decoration, 18 E. 67 St., New York 10021; 212-744-1110. **Workroom:** Roy Rudin Decorators, 545 Eighth Ave., New York 10036; 212-967-2611. *Living room:* **Curtain fabric**—Polyana Damask, spring green, 4595.02/10; **curtain lining,** Polyana Damask, lichen, 4595.02/8; **curtain trim,** Orion Cord with tape, navy/blue/green, 90499.05/11; **curtain tiebacks,** Oloron Double Tassel, green, 100% rayon, 90336.05/4; **Austrian shade fabric,** Watteau Silk Taffeta, robin's-egg blue, 3909.01/18; **glass bead fringe,** Katrina, white, 905850.05; **Belvedere slipper chairs,** 45720.08; **inside seat and back fabric,** Landish on Jacquard, >



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upholstery fabric, Orchid, boullion fringe, Frange Torse Fringe, 8", white, 90537.05/44; **border of back, outside back and border of platform**, Polyana Damask, lichen, 4595.02/8; **covered buttons; welting**, Polyana Damask, spring green, 4595.02/10; **settee upholstery fabric**, Polyana Damask, ivory, 4595.02/1; **daybed welting, covered button, gray side panel fabric**, Ottoman Texture, Etain, 3339.00/79; **green pillow fabric**, Metropolitan mohair velvet, Peking green, 6313.01/17; **green pillow trim**, Marabout Rastignac, 90352.05/182; **scroll armchair upholstery fabric**, Borozda Stripe, rose, 53055.01; **scroll armchair trim**, Dauphin Gimp, maron, 90275.05/20; **footstool**, Berlin, 3015.08; **footstool upholstery fabric**, Metropolitan mohair velvet, cranberry, 6313.01/9—Brunschwig & Fils, see address above. **Synthetic Persian lamb gray pillow fabric**—Artmax Fabrics (R), 250 W. 40 St., New York 10018; 212-398-0755. **Curtain hardware**—Joseph Biunno (T), Ltd., 129 W. 29 St., 11 Fl., New York 10001; 212-629-5630. **Silver-and-red cut velvet pillow**—Terry Morton (R,T), 146 E. 84 St., New York 10028; 212-472-1446. **Scroll armchair; daybed; Swedish Biedermeier column; mother-of-pearl and brass wire box; filagree jeweled candle holder vase; gilt and green-painted harp; small marble-topped round table; candelabra**—Newel Art Galleries (T), 425 E. 53 St., New York 10022; 212-758-1970. **French table clock**—Parvis Nemati (R), 510 Madison Ave., New York 10022; 212-486-6900. **Musical manuscripts**—Kenneth W. Rendell Inc. (R), 46 Eliot St., So. Natick, MA 01760; 617-431-1776; Mail: Box 9001, Wellesley, MA 02181. **Plaster bust**, early 19th-c.; **mahogany round Empire table** (in foreground); **marble egg with gold pedestal; mahogany round Empire sewing table** (in front of settee); **tea service**, Charles X; **Regency-style fruitwood side table** (with candelabra)—Malmaison Antiques (R), 353 E. 74 St., New York; 212-288-7569. **Rug**, Aubusson—Y & B Bolour, 595 Madison Ave., Ste. 301, New York 10022; 212-752-0222. *Library:* **Settee**, Piedmonte Banquette, 25153.08; **upholstery fabric**, Vincennes Chenille, black, 4570.02/13; **settee fringe**, Frange Torse fringe, 8", black, 90537.05/43; **upholstered Albert chair**, 3011.08; **chair upholstery fabric**, Brigham mohair figured velvet, red, 3238.01/4; **tape along bottom of chair**, Valentina Tape, color: 58, 90517.05/58; **shawl fabric** (on settee and chair), Kapli Stripe Cotton Print, Krasnia red and onyx, 50605.01; **shawl fringe**, Gascony fringe, rust, teal, and black, 90520.05/17—Brunschwig & Fils, see address above. **Letters; musical manuscripts; engraving**—Kenneth W. Rendell Inc. see address above. **Russian black leather-topped oval table; Russian mahogany armchair** with brass trim; **brass hourglass; copper samovar; brass and mahogany gothic inkwell; table lamp**—Newel Art Galleries, see address above. **Wire-rimmed glasses**—John Rosselli, Ltd. (T), 255 E. 72 St., New York 10021; 212-737-2252. **Bucket with twigs**—John Rosselli International Corp. (T), 523 E. 73 St., New York 10021; 212-772-2137. **Porcelain busts; oil portrait of Czar Alexander I of Russia**—Malmaison Antiques, see address above. **Russian cossack uniform**—Eaves-Brooks Costume Company, Inc., 2107 41 Ave., Long Island City, NY 11101; 718-729-1010. **Flatweave rug**, 10'3" x 8'1"—F. J. Hakimian Inc. (R), 136 E. 57 St., Ste. 201, New York 10022; 212-371-6900. *Bedroom:* **Hanging portiere lace; bedcover lace, dressing table lace**, Sarafan Lace, bone, 52580.09; **bedcover** (under lace), Toile Geisha, color 26, 3947.01/26; **cranberry pillow fabric**, Metropolitan mohair velvet, cranberry, 6313.01/9; **stacked pillows**, top to bottom: Snezhninka Figured Woven, straw 4593.02/2; cameo pink, 4593.02/4; rose, 4593.02/5; **Colette chair**, 48630.08; **chair upholstery fabric**, Irina Glazed Chintz, shell, 79645.04; **tape along bottom of chair skirt**, Titine Tape, pink and cream, 90528.05/15; **fabric** on chair seat and bench seat, Priscilla Plaid Taffeta, red and white, 45731.02—Brunschwig & Fils, see address above. **Bed skirt**, Jerusalem silk embroidery on linen, 5'5" x 2'3"—The Pillowry (R,T), 132 E. 61 St., New York 10021; 212-308-1630. **Curtain hardware**—Morjik Co. (R), 20 W. 22 St., New York 10011; 212-463-0304. **Velvet robe**—Polo, Ralph Lauren Inc. (R), 867 Madison Ave., New York 10021; 212-606-2100. **Dressing table cover** (under lace top), Antique Turkestan Suzani textile—Topalian Trading Co., Inc. (T), 281 Fifth Ave., New York 10016; 212-684-0735. **Russian bench; velvet folding screen; white opaline vase; Royal Vienna miniature maroon urns**, with covers; **blue opaline and cranberry glass perfume bottles; Empire shield-shaped dressing table mirror; oval portrait**—Newel Art Galleries, see address above. **Biedermeier side chair** (at dressing table); **Empire-style bedside table**—John Rosselli International Corp., see address above. **Silver brush and hand-mirror; engraving in gold frame; reliquary plaque; red tole clock** (on wall)—John Rosselli Ltd., see address above. **Empire-style bouillotte table lamp**—Malmaison, see address above. **Rag rug**, white cotton braid from Finland—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212-752-9000.

122 MODERNISM WITH A MYSTERY *Pages 122 to 125: Architect:* Wesley Wei Architects, 100 N. 3 St., 2 Fl., Philadelphia, PA 19106; 215-592-8118. *Contractor:* M. Kowalchick & Associates, 1735 Market St., Ste. 3910, Philadelphia, PA 19103; 215-569-8480. *Apartment size:* 3,000 sq. ft. **Doors**, bird's-eye maple veneer pivot—Heartwood Craftsmen, 4700 Wissahickon Ave., Ste. 107, Philadelphia, PA 19144; 215-438-9110. **Floors**, oak flooring—Stuart Flooring Corp., PO Box 947, Stuart, VA 24171; 703-694-4547. Vermont marble in entry hall and kitchen. **Wardrobe and kitchen cabinets**, 12 "special" custom cabinet shells—Heartwood Craftsmen, see address above. **Paint**, Pratt & Lambert. **Lighting**, Artemide, Flos, Poulsen Fontana Arte, Lucifer—OLC-Options Lighting Company (R,T), 152-154 N. 3 St., Philadelphia, PA 19106; 215-923-6085. **Hardware**—Schlage (M), 2401 Bayshore Blvd., San Francisco, CA 94134; 415-467-1100. *Kitchen appliances:* **Refrigerator**—Sub-Zero Freezer Co. Inc. (M), PO Box 44130, Madison, WI 53744-4130; 800-222-7820. **Range; oven; dishwasher**—Gaggenau (M), 425 University Ave., Norwood, MA 02062; 617-255-1766. *Bathroom:* **Sinks; toilets; whirlpool**—American Standard (M), PO Box 6820, Piscataway, NJ 08855; 908-980-3000. **Body jets** (custom available)—Grohe (M), 241 Covington Dr., Bloomingdale, IL 60108; 708-582-7711. *Living room:* **Red bench**, Nastro di gala, by Techno—owner's collection. *Upholstered seating:* **Avedon Sofa Group**—Saporiti Italia, through Campaniello Imports (T), 225 E. 57 St., New York 10022; 212-371-3700. **Purple chair**, Minitondo—Arflex (M); for stores: In'Italia, Ltd.; 718-871-8177. **Tapestry**, Missoni wall hanging, similar available—Ashley McBride (T), 267 Fifth Ave., New York 10016; 212-889-6668. *Dining room:* **Table**—Arflex, see address above. **Chairs**, Thonet—owner's collection. *Bedroom:* **Chair, prive armchair and ottoman**—Arflex, see address above. *Hot tub room:* **Bath towels**, Begonia—The Ralph Lauren Home Collection (R), 1185 Ave. of the Americas, 9 fl., New York 10036; 212-606-2100.

132 A POTTER'S FAVORITE DISHES *Pages 132 to 135:* **One-of-a-kind, hand-painted pottery, custom-designed environments**: kitchens, bathrooms, and fireplaces—Martine Vermeulen, Feu-follet, Stanfordville, NY; by appointment only, 914-868-7054.

138 EASTER PARADE **Easter bonnet cookie, $7/ea.; mother and baby rabbit cookie, $7/ea.**—Made by Susan Kluger for Bakery Soutine (R), 106 W. 70 St., New York 10023; 212-496-1450; Mangia (R), 16 E. 48 St., New York 10017; 212-980-6363. **Garden rabbit cookie, $4/ea.** (min. of 6)—The Westporter (R), 1031 Main Rd., Westport, MA 02790; 508-636-9000. **Garden rabbit ceramic cookie mold,** with recipe booklet and instructions, $13.95—for stores: Hill Design, Inc. (M), 77 Regional Dr., Concord, NH 03301; 603-226-1997. **Farmyard animal cookies, $20/16-pc. gift box**—The Cleaver Company (R,MO), 229 W. Broadway, New York 10013; 212-431-3688. **Sheep and Beatrix Potter bunnies,** for orders over $75—Patti Paige, Baked Ideas; 212-925-9097.





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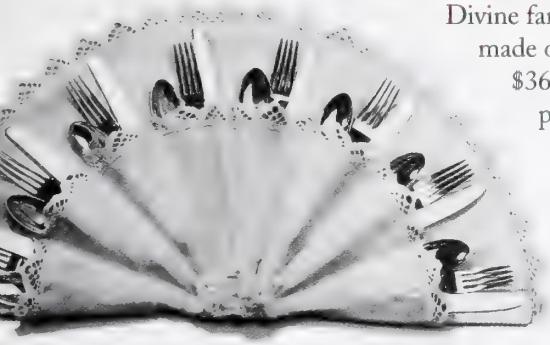
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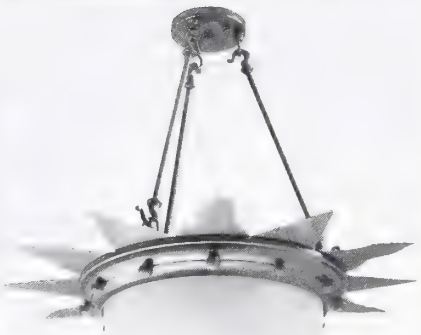




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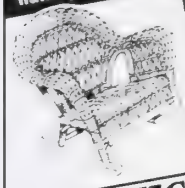
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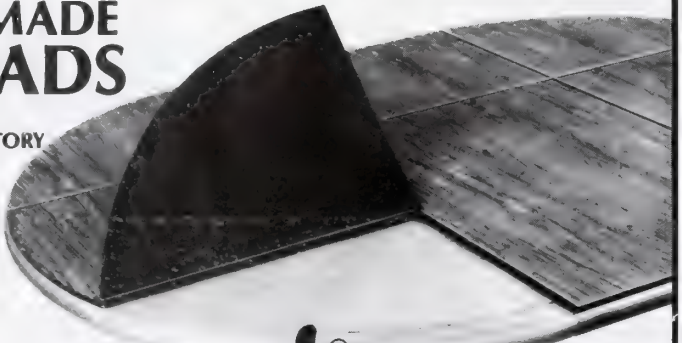
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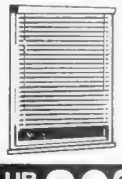
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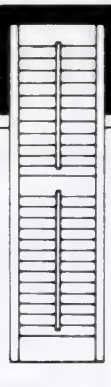
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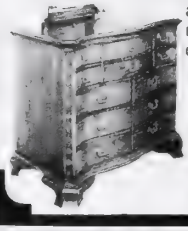
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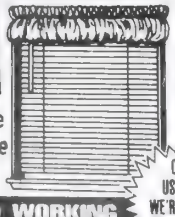
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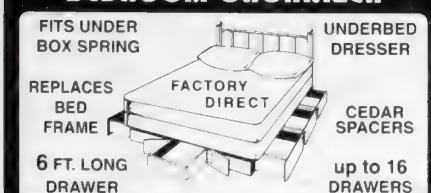
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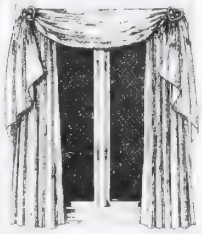
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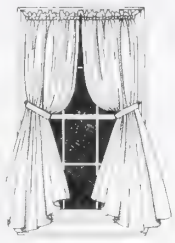
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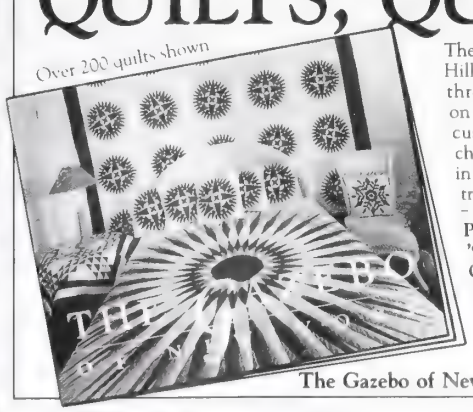
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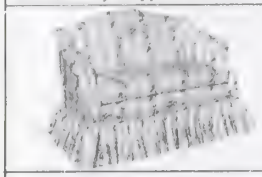
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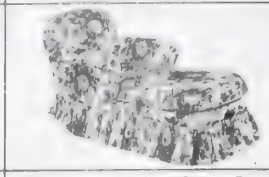
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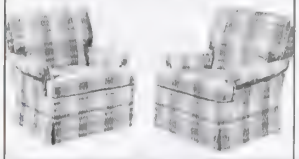
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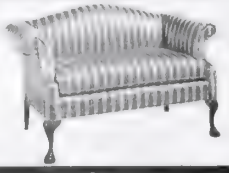
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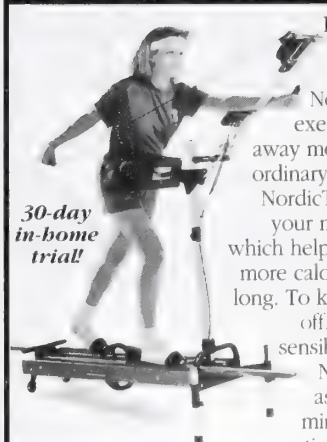
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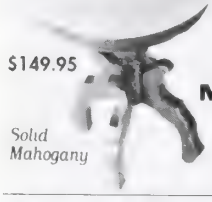
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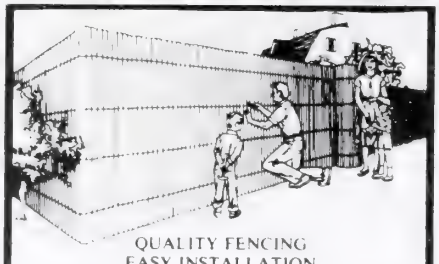
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Hay bales on the lawn

BY DEE HARDIE

For better or worse, my husband, Tom, is our social director. He enjoys entertaining and the company of guests. I do too, but he always comes up with the idea. His latest is a big lunch—our first—on the day of the Maryland Grand National, the fourth Saturday in April. This is a steeplechase, a local race of country horses over fields and fences, ridden by gentlemen jockeys in racing silks more colorful than the tulips in my garden. And it all takes place just a short walk from Thornhill.

To many this is a sporting event, but to many more it is a social gathering. The City comes out to picnic and to watch a pageant while the Country wakes up to springtime as neighbors meet for lunch on their farms. The race is free, although it costs a few dollars to park in fields that were pastures just the day before. The grandstands are grassy slopes sprinkled with tiny grape hyacinths, and the judges' stand is an old hay wagon. It's a lovely, old-fashioned way to spend a day in the open air. Time stands still, at least for an afternoon.

Although we live in horse country and the Green Spring Valley Hounds hunt foxes over our land—a scene as elegant as any English print—our only resident equestrian is our ten-year-old granddaughter Edith. Her horse Switch grazes in our barnyard. When I told her we were going to have a lunch on the front lawn before the steeplechase, she asked why it had such a funny name.

I told her that in England long ago such a race was called a steeplechase because the course went from one spired church to the next, and that the name carried over to our own country races.

Tom keeps adding to the guest list for an outdoor lunch we are giving the day of the Maryland Grand National steeplechase

Then she asked if she could invite a few friends to lunch. Like her grandfather Hardie, she loves to party.

While Tom kept adding names to the invitation list, I decided it was about time I designed the invitation. I asked Meriwether, our seven-year-old granddaughter from Vermont who has been in the saddle for years, to draw me some horses, and she did. At the top of the invitation is a charming crescent of three horses with jockeys jumping over fences. The calligraphy by our daughter Louise invites guests for lunch at noon on Saturday, April 23rd at Thornhill Farm. Printed in black on white paper, it will have a border that I will make with red and purple magic markers. Those are the official Hardie racing colors, I have just decided.

We're going to have seafood gumbo and an ice cream bar, all orchestrated by Kim Wharton, a caterer who when younger was one of the gang in my car pool. I'll stop by Southern States Cooperative to pick up some more hay bales—not for Switch but for our guests to sit on while lunching.

As the Grand National isn't run until 3:15, our guests will be able to amble down our hill and wander along the Griswolds' road to the course. They will be among thousands of spectators watching a race that is a stretch of about three miles over eighteen post-and-rail fences. It doesn't take very long. The record, set in 1977, was just a bit under six minutes, still held by Ben Nevis, a horse ridden by a neighbor, Charlie Fenwick, and owned at the time by another neighbor, the late Redmond C. Stewart. This horse and rider went on to even greater glory by winning England's famed Grand National at Aintree in 1980. To think that it all started just five minutes from Thornhill! No wonder Tom wants to give a big party.

If the steeplechase is a Maryland tradition, so is the splendid annual lunch our friends Minnie and Jimmy give before the race. Their lovely home overlooks the course. I expect I will stroll over when our lunch breaks up and be their guest after my stint as a hostess. Minnie, save me some crab. ■

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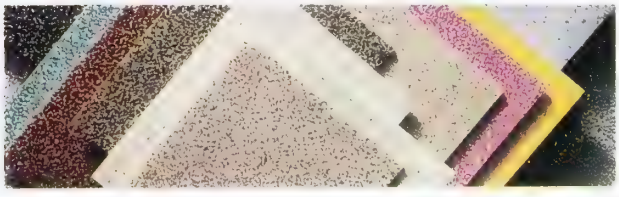


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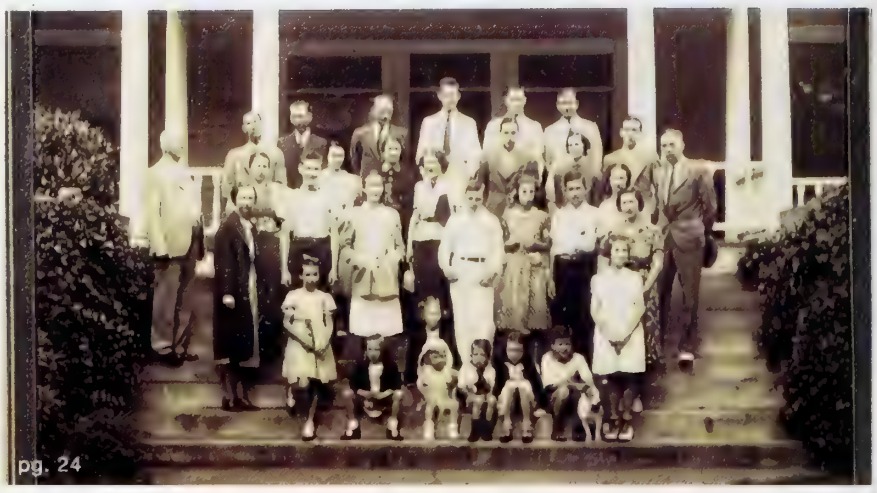
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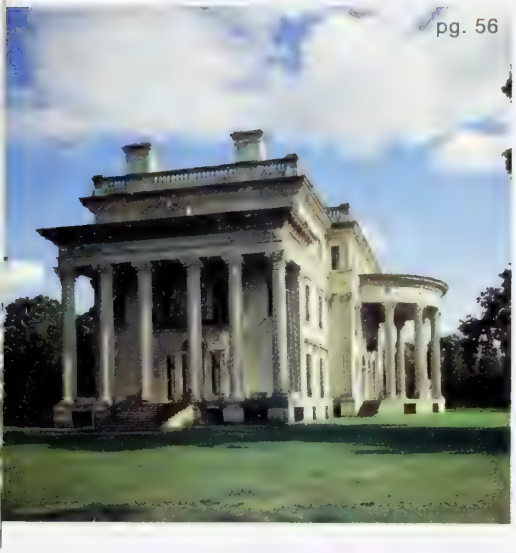

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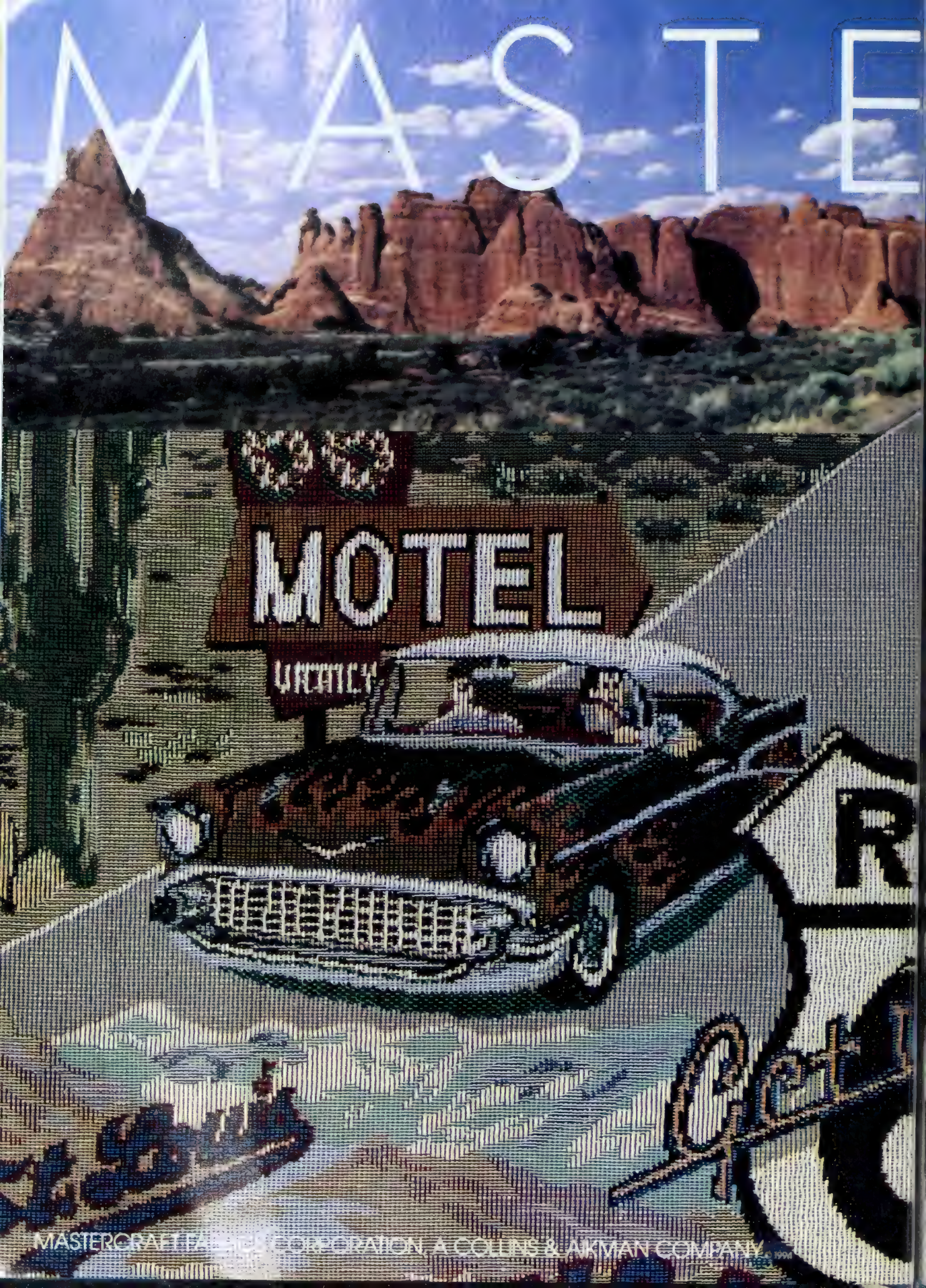
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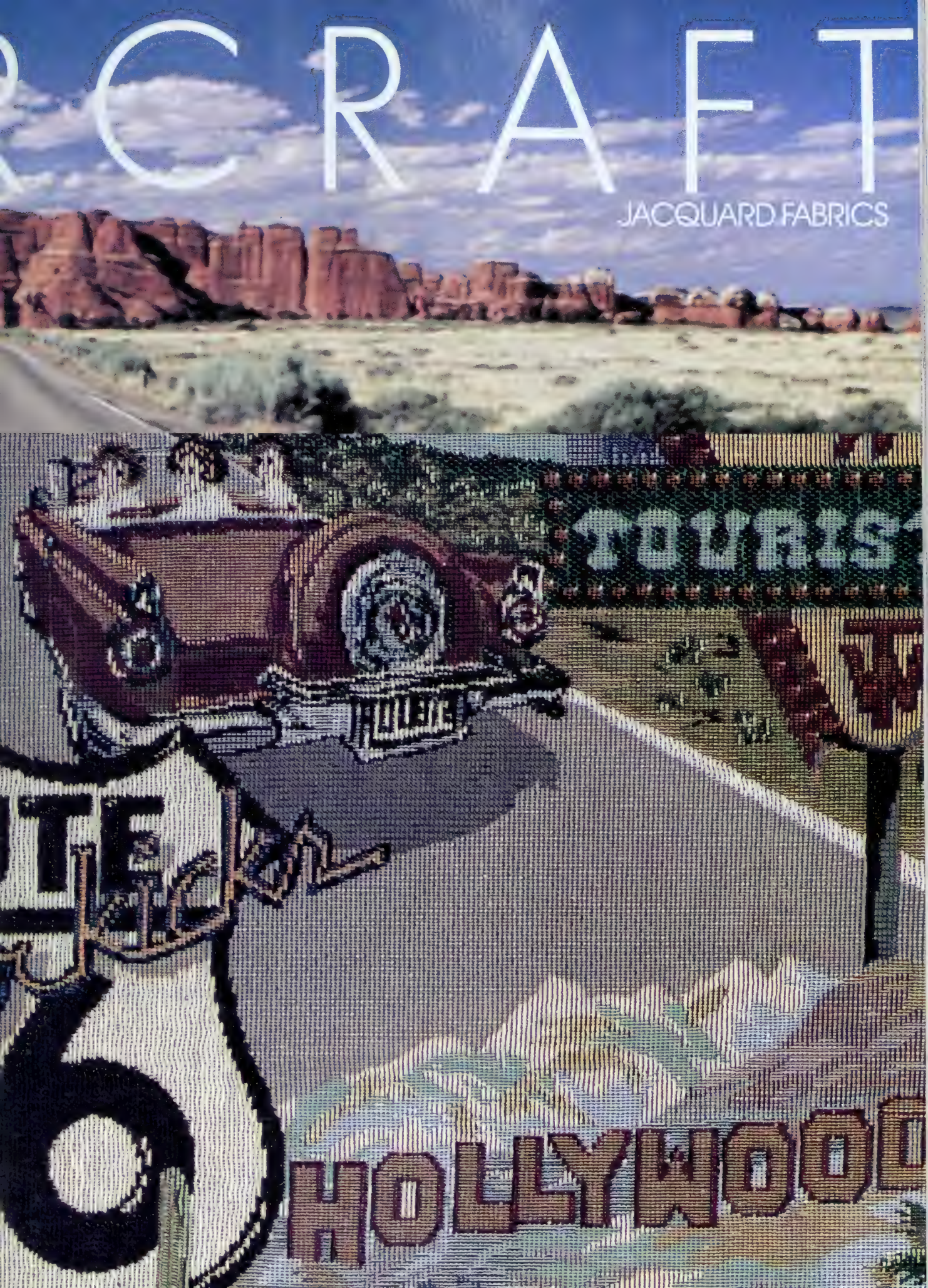
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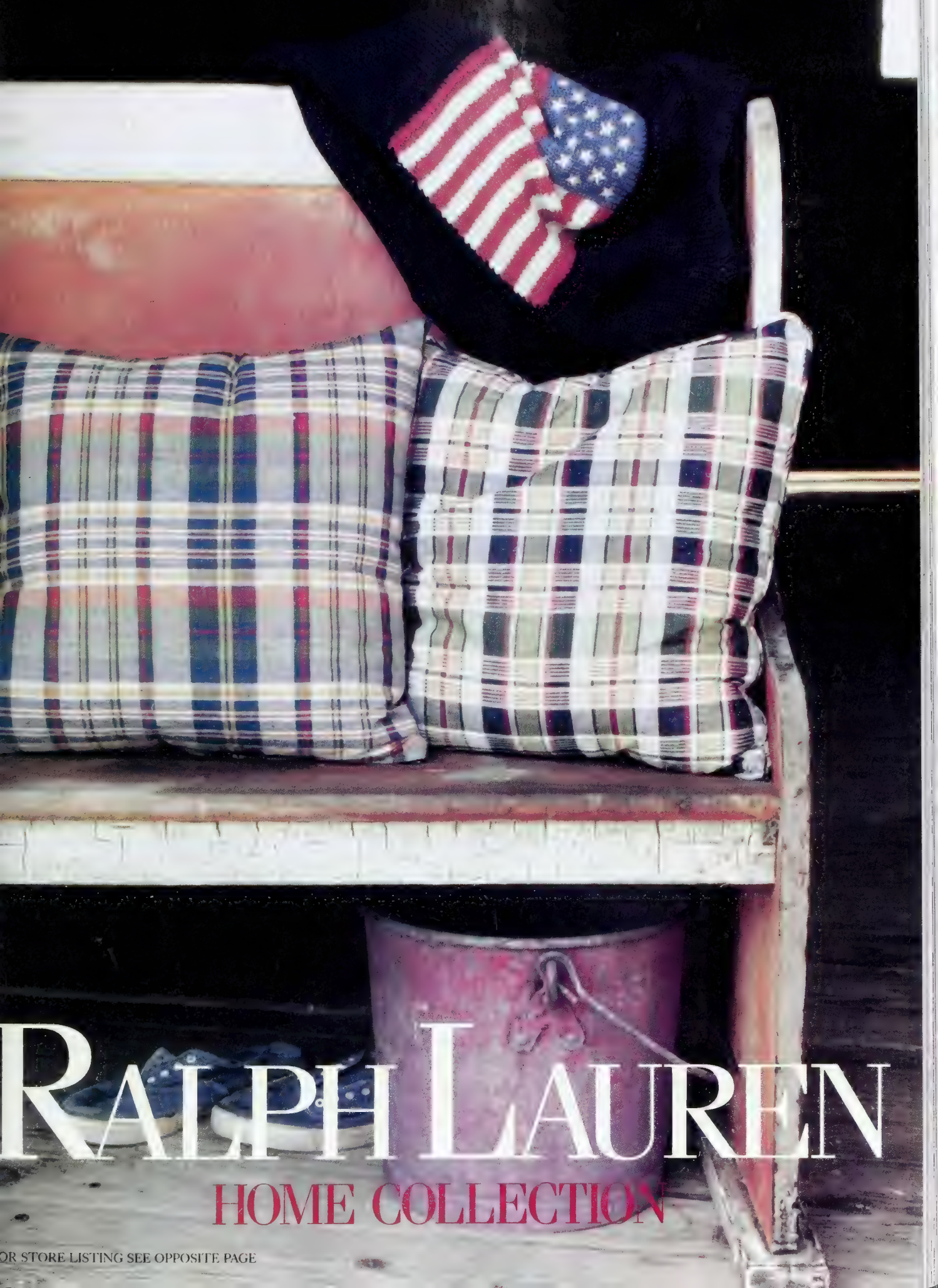
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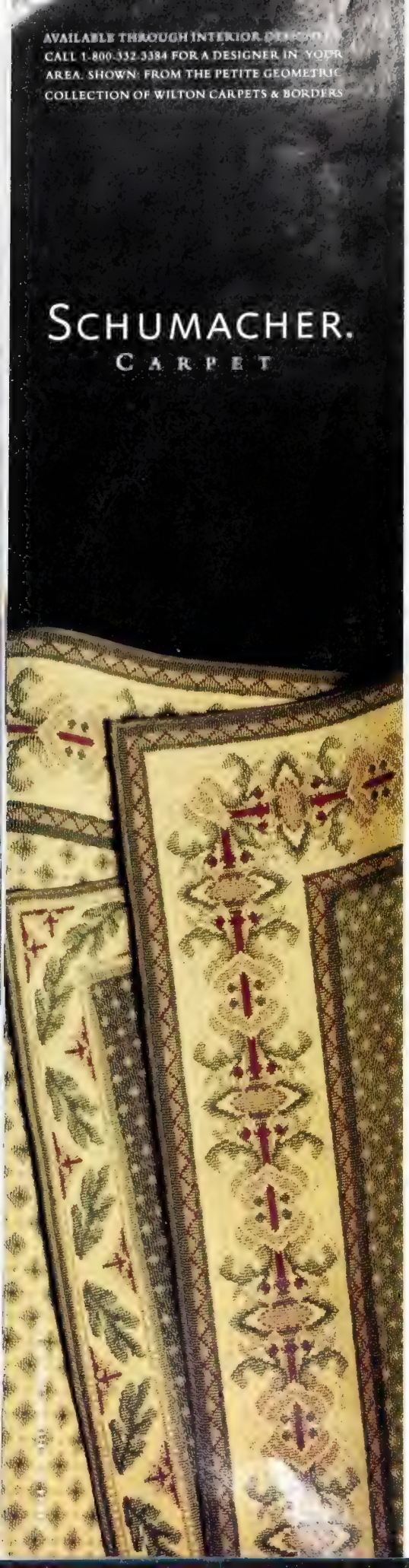
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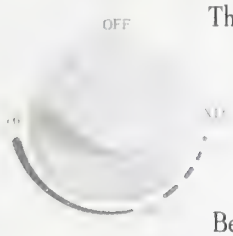
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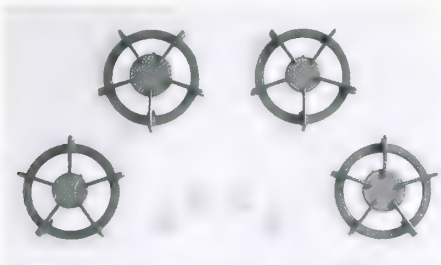
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The Harris Family, 1938, with Papa at left, Claire far right, third row from top

Claire's list

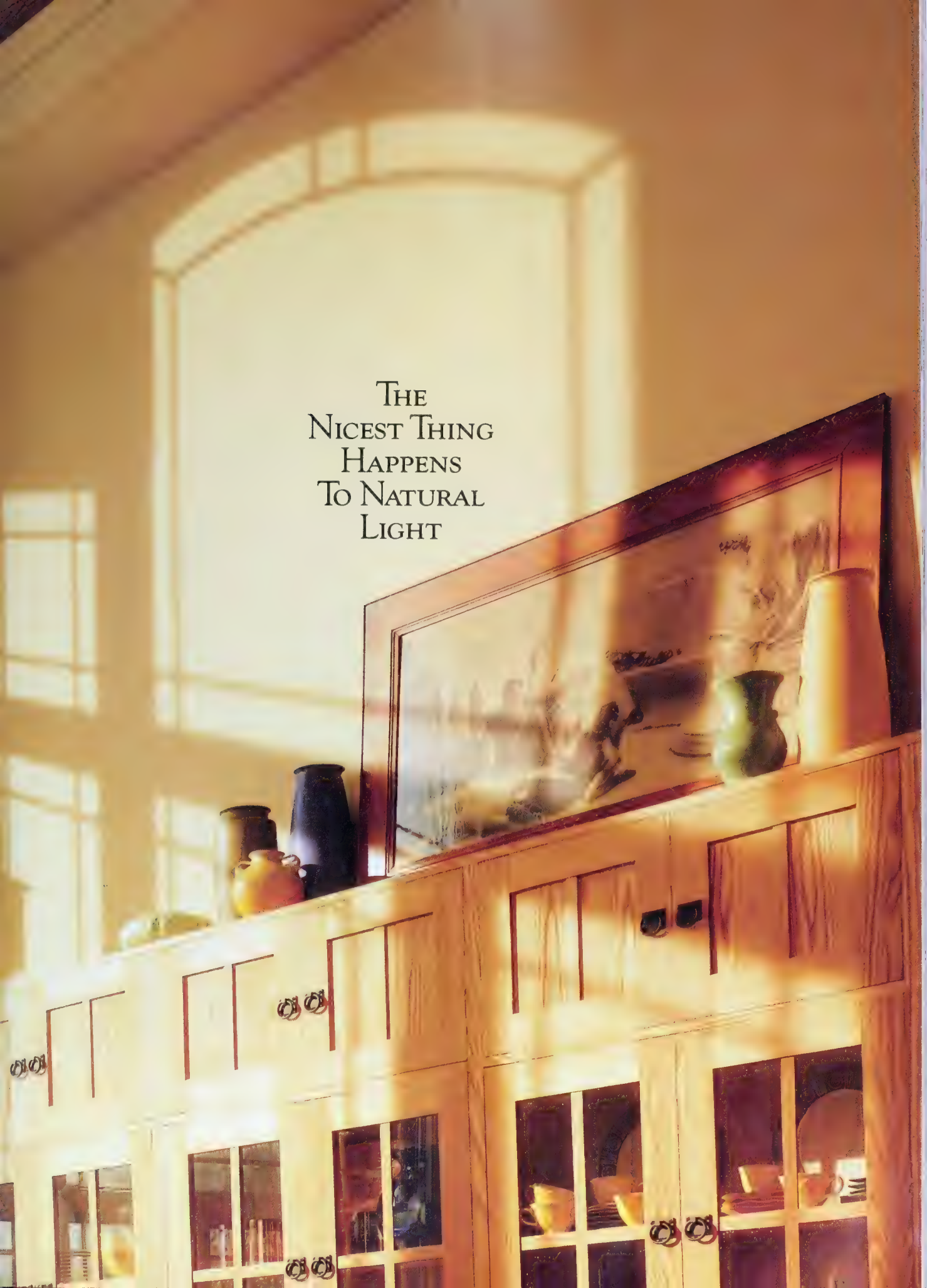
BY ANN PRINGLE HARRIS

Entering into a second marriage after a first that ended badly was not easy, but I was assured that in my new family there was a place all ready and waiting for me: I would be number 147. My new husband was number 24, my new stepdaughter and stepson-in-law were numbers 71 and 145 respectively, and my new step-grandson, aged six months, was number 146. That I should be surprised at this quantified record of blood relationships and conjugal alliances was equally surprising to my husband-to-be, who had, after all, grown up with it.

I was joining the archetypal southern family, extended beyond belief and sometimes beyond reason, a loose-knit but ironbound association of people who not only know the names of all their first and second cousins, but also the names of their cousins' children's children. In the case of my new husband this knowledge wasn't hard to come by because it was all set down in the family list, beginning with number one—my husband's paternal grandfather, born in 1859—and continuing into the 1980s, listing births and deaths and cross-referenced as to marriages and offspring. The list was started, and meticulously kept up, by my husband's aunt, Rosa Claire Harris (number 7), Miss Claire to several generations of children who had been in her fifth-grade class at the Roxboro, North Carolina, elementary school. Claire had counted heads in the classroom for most of her life. Keeping track was in her blood.

My first post-engagement visit showed me that I was not simply a number to my new southern relatives. I was "honey," "sweet Ann," and a dozen other terms of endearment. I was the somewhat awkward recipient of prolonged bear hugs from ladies and gentlemen I had never seen before. I was briefed on the exact degrees of kinship among the various Harrises, Michies, and Armstrongs I was meeting for the first time. I was told they all hoped to come to New York for the wedding. This last was a bit of a shock. Our wedding was to be a modest affair, appropriate to two people marrying for a second time in later life. Once I had marched down the aisle, carried flowers, cut into a two-tiered wedding cake, toasted a happy future that had bafflingly eluded me. Could I tempt fate that way again? Should we settle for just living together?

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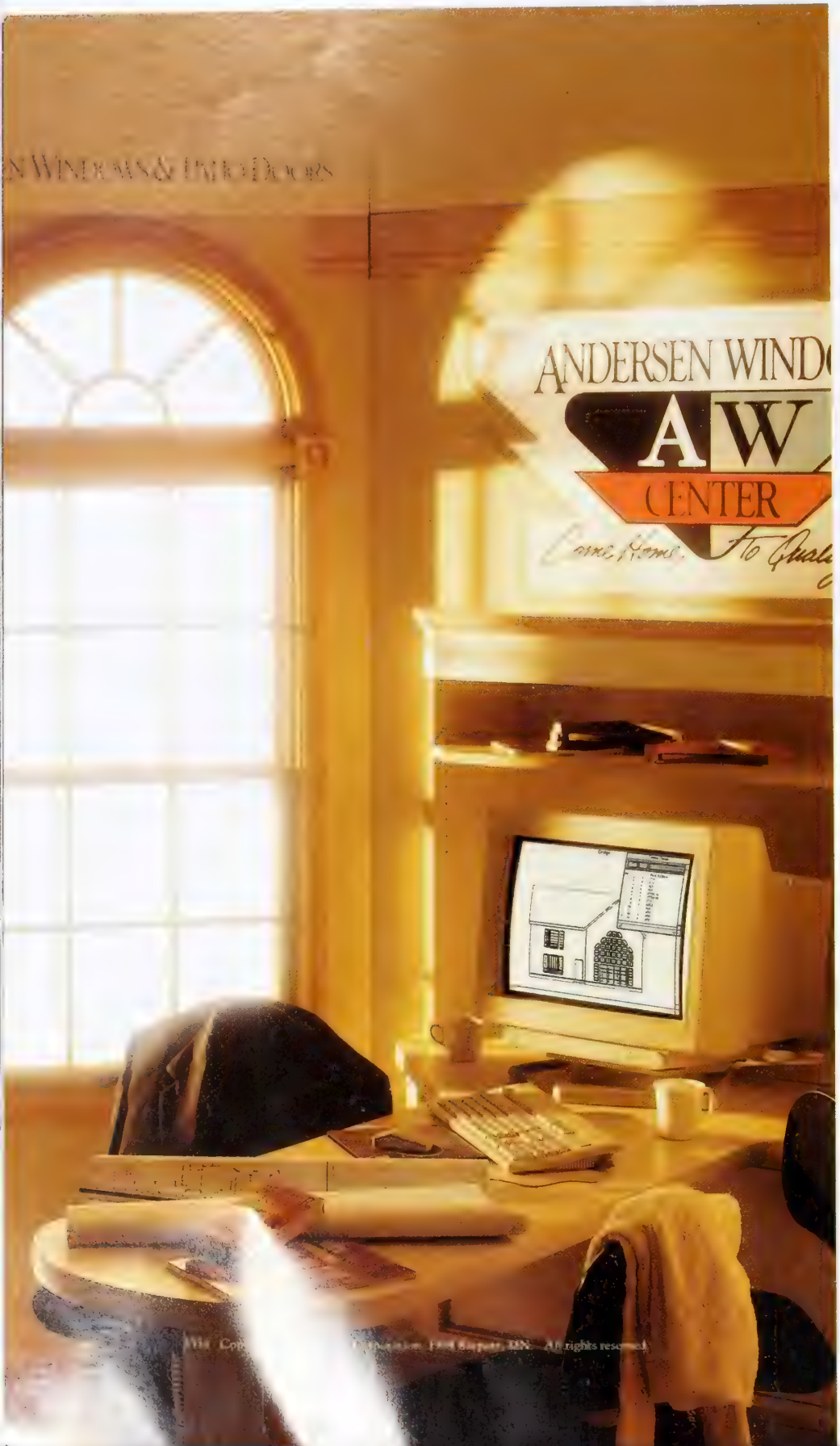
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Claire's request for information for the family list. I had given the day of my birth (the year wasn't required) and admitted that it had taken place in Saint Louis, Missouri, to which Claire promptly replied that I would be the first person in the family to have been born west of the Mississippi. Was this a way of saying I was a Yankee? It didn't seem likely, in the face of the warm reception everyone had given me. Anyway, I thought to myself, I *am* a Yankee.

Although Claire, at 85, wasn't coming to the wedding, it seemed that almost everyone else was. "There won't be anyone to sit on my side," I complained to my husband-to-be. Whereas he had relatives in depth, I could produce no aunts, no uncles, and precisely two cousins, only one of whom was a viable attendee. "You have your three wonderful children," he told me, striking, as he so often does, exactly the right note, "and I have only one."

I had learned from my first family-in-law the New York kiss, two cheeks that pass in the night. There may have been a warning in this, but I wasn't old enough or astute enough to catch it. Having grown up Anglo-Saxon, I wasn't too clear on where reserve stopped being reserve and became distance. By the end of the marriage I knew, but even after that bitter lesson I wasn't yet ready for the all-encompassing embrace of the South. In the Middle West as it was when I was a child, we decided at about age twelve that we were too old to kiss our parents, and terms of endearment stuck in our throats unless we were carried away by passion.

The most striking and, as I see now, the fundamental contrast between my first and second marital families, though, was in their concepts of shelter. My first parents-in-law thought of the home as an expression of one's taste and knowledge, and in order to make this expression as eloquent as possible, periods were researched, decorators consulted, and whole seasons devoted to an exhaustive exploration of the home-furnishings market. A change in family size or discretionary income was a signal for a total review of one's household furnishings, and >





Breaking the mold

For generations, skilled artisans have used production molds to craft fine porcelain sculptures. Once the figure is sculpted, separate molds are made to capture the detail of individual parts. Most sculptures generally require only two or three molds, usually for the limbs, head and torso. Liquid porcelain ("slip") is poured into the molds. After the porcelain pieces air dry, they are reassembled and fired to produce the final figurine.

It's been done that way for centuries.

So how does today's *animation art sculpture* from the Walt Disney Classics Collection take this centuries-old technique to a higher level? Disney animation sculptures utilize ~ not just two or three ~ but sometimes as many as *thirty* individual molds for a single sculpture in order to capture every nuance of personality, emotion and movement. The assembly of so many pieces involves a unique array of measurement tools and supports, as well as additional hand sculpting before the final sculpture is fired.

Is the result worth all the trouble of "breaking the mold?"

The answer lies in the believability of a flying boy, a smirking duck or dancing mice ~ and the appreciative smiles of discerning collectors.

when the youngest child was grown it was not uncommon to move and start again from scratch, as my first parents-in-law did when all their children had left the nest.

In my second marriage I found something I used to dream of in my early childhood, when we moved almost every year: a homestead that had been continuously lived in by members of the same family since the day it was built. This rambling, rock-solid frame structure was three stories high and a good 55 feet deep, but the first thing you noticed about it was a pillared veranda that ran the entire width of the house and turned the corner at each end, one end being a screened-in porch, the other a glassed-in conservatory. The house was built in the early 1900s by my husband's grandfather—Papa to his entire clan of eight children, their spouses, and nineteen grandchildren—and was currently lived in by Claire and her older sister Mary Page (number 5 on the family list). They occupied fifteen or so rooms full of furniture ranging in period from post–Civil War to Early Depression, with a few modern pieces added as the need arose.

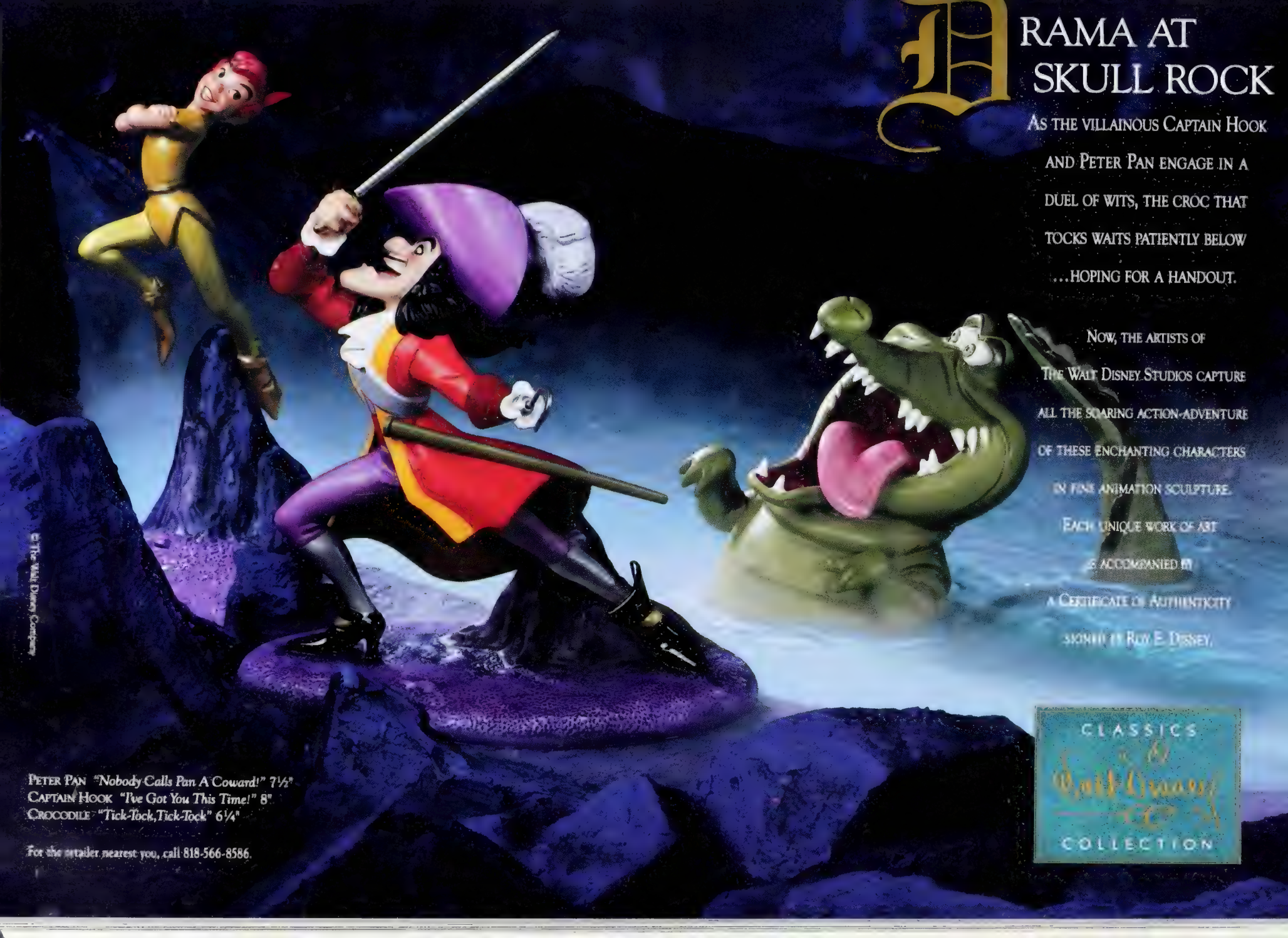
The overall decorating rule was to keep everything. Oriental rugs consorted with solid-color broadlooms and country florals. Victorian cut-glass bowls, etched glass goblets that were all the rage in 1912, and watery pastel tea sets hand-painted by ladies of the Old South shared shelf space in the large, bow-fronted china cabinet in the dining room. Old-fashioned potato ricers, wooden butter paddles, and enameled graniteware coffee pots—the kind in which you steep the coffee grounds with eggshells—sat side by side in kitchen cupboards with stainless steel saucepans and glass ovenware of more recent vintage. In the bedroom assigned to me on my first visit I found hanging by two prongs from a high, walnut headboard a rose-colored, shirred-silk bed lamp, circa 1932. When I pulled a chain the light went on and turned the pages of my book pale pink.

On our trips to Roxboro it became clear to me that if Papa had been the patriarch of this family, his fourth daughter, Claire had succeeded to the role, playing it as family archivist. On every possible wall and table surface in Claire and Mary Page's house there were framed pictures of many of the people on Claire's family list. My husband and I would occasionally see some of them. If we didn't, we would learn from Claire who had visited recently, who had gotten married or had a baby, who had taken a new job or another degree. Now and then we also learned who had licked a problem with alcohol or survived financial reverses, because Claire adhered to the truth as strictly as she adhered to proper English grammar.

"They don't ask about my family," I would occasionally point out to my husband after one of these visits, and he would reply that Claire and Mary Page had never met my family. That was true; my little tribe had gathered for the wedding and some later interfamily events, but I had never succeeded in transporting my three children from California, New York, and Massachusetts to North Carolina. It would not, in any case, have sufficed. You could no more grasp the character of these two women (or the character of my three children) in one visit than you could grasp the character of a great wine in one sip.

But if it was true that Claire and Mary Page didn't know my family, it was also true that I had met only a fraction of the people whose recent histories were being summarized for my benefit and I felt ambivalent about what this family represented in my life. Though I was close to my parents and my brothers, the moving about that we did in my childhood had meant that we were mostly out of touch with whatever remnants of extended family we could lay claim to. As a child I made up for this lack by imagining myself a part of families in books—Galsworthy's Forsytes, Mazo De La Roche's Whiteoaks of Jalna.

Yet when I finally joined such a family I felt that I might be submerged by the sheer weight of genealogical data. I jokingly threatened to write a letter to my sister-in-law that began "Dear 26" >


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Despite the teasing I took from my children, I had been right to save their letters and report cards and handcrafted gifts

and ended "Love, 147." My husband simply laughed and said that his daughter and one of her cousins had already played that game. Nevertheless I began to feel a sense of gratitude on our visits to the homestead as I looked at the family pictures and the souvenirs and the gifts and sometimes saw in my mind the people who had posed for them, chosen them, given them. They taught me that despite the teasing I took from my children, I had been right to save their letters and programs and report cards and the handcrafted gifts they had made for me in school. Someday they or their children or their children's children would thank me.

As the years passed, Claire grew a bit vague about the family visits and family photos; she also became a bit deaf. Now it was Mary Page, the quiet one, who kept up the conversation and told us who was doing what. Both sisters had broken one or more bones, and getting them out of the house and down the broad steps of the front porch was difficult. In the house, the chores they had done on their own—Claire cooked, Mary Page cleaned—were done by people who came in by the day. Pretty soon there were also people who came in by night.

"They don't want to leave their house," everyone said; "they've lived their whole lives there." Because home for me was a series of snapshots—a stair landing in Saint Louis, a sunporch in Kansas City, an attic playroom in Evanston, Illinois, a room in Maplewood, New Jersey, where I lay in bed for a month with scarlet fever—I could admire and envy Mary Page and Claire's rootedness in the home place, but only with the greatest effort could I empathize with it.

When we last saw the two together, Mary Page was 97 and Claire was 93; each of them weighed about a pound for every year. We took with us our two grandsons (numbers 146 and 156), who were then six and eight. The boys immediately set out their cars on the floor of the front hall, alternately pushing them about and running up the front stairs, which mysteriously converged with the back stairs on the second landing. Claire and Mary Page, unmarried and childless, weren't fazed by any of this, continuing the family summary once they had established just whose children these were.

In August 1992, Mary Page died. Claire, who seemed hardly to comprehend this loss, went reluctantly to a nursing home nearby. The house would be sold, its furnishings would be cataloged by members of the family. One square piano, one oak dining table with ten matching chairs, a dozen silver goblets, three walnut bedsteads, six rush-seated kitchen chairs, one needlepoint fire screen—there were more than 2,000 items to be divided among the family according to a complicated scheme that took into account generational seniority, degrees of kinship, and personal choice.

Not quite all 2,000 items: Claire, it developed, had made specific bequests to surviving members of her own generation, as well as to nieces, nephews, and children of nieces and nephews. She had provided a careful description of each item she wished to bequeath so that there would be no errors or omissions. My husband received a needlework picture of red birds perched on a branch of pink-flowering dogwood against a background of light green. "We don't have to hang it," he said, but I tried it out over the dresser in our bedroom and it's still there.

We went to see the house before it was sold. With its furnishings either removed or grouped together for easy inspection, it showed its age. The cream-colored wainscoting in the dining room was chipped; there were oddly spaced squares and circles and rectangles where pictures had hung on the cream-and-green scenic wallpaper for years. On the breakfast table, where there had always been coffee for late risers, along with Claire's homemade marmalade, tart with a satiny sheen, there was now a random assortment of kitchen utensils: a wire whisk, a rotary flour sifter, an enameled dishpan. Yet a sense of the life that had gone on in that house, of the people who had lived in it, remained. It was still, as it had been since I'd known it, a house that people came to not because of obligation but because they wanted to be there.

The last entry on Claire's family list was for triplets born in 1986 to a great-niece. As I leafed through my copy of this four-page document, I began to understand what it represented. It wasn't an attempt at control, as I had first thought. Nor was it only a testament to Claire's love of clarity and order, although it was certainly that. In its truest sense it was, like the house, the visible sign of Claire's concept of the family as extended, inclusive, important. To a question I had once posed in exasperation—"Who cares whether number 23 and number 63 got together and produced number 65?"—the answer was now achingly clear: Claire did.

Visiting Claire in the nursing home, we sensed that she didn't know who we were. Certainly she was not the brisk, no-nonsense woman I had met a decade earlier. She hadn't been that for some time, and yet she seemed frailer, vaguer, more confused here in the home—gracious as always, but attuned to other voices than ours. It's the house, I thought; she's out of touch because she's not in her own house. An unexpected wave of loss swept over me and I reached for Claire's hand. Instantly her expression became attentive and alert. "Your hands are cold!" she said in a crisp, semi-scolding tone, but as she spoke she gently covered my hand with hers.

After we left I felt a sad sense of finality. Claire had made her last entry in the family list. She had stopped keeping track. Yet I kept remembering that momentary sharp look, that quick gesture, those words—"Your hands are cold." They seemed to be telling me something different. Eventually I thought I knew what it was and my spirits lifted. Claire had not stopped keeping track. It was just that at that moment in her life I wasn't number 147; I was one of her fifth-graders who had come to school on a winter morning without mittens. ■

Ann Pringle Harris lives in Manhattan and teaches English Composition at The Fashion Institute of Technology.

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Buckle up, America.

We rounded up fifteen garden classics—some new designs, some updates on old standbys, all made to weather more than just a season or two

EDITOR: SARAH McPECK



A turned-concrete urn stands a statuesque four feet tall, $2,300. From Lunaform: 207-288-0368.



Very vine form: A grapevine trellis is shaped like a Palladian window, $95. From the Natural Gardening Company: 415-456-5060.



Designed by Bill Goldsmith, an obelisk for training ivy is eight feet ten inches, in steel and teak, $3,000. From Sutherland: 800-717-8325.



A charming, turn-of-the-century–style French cafe table is topped with woven metal, $450. From Grange Furniture: 212-685-9494.



Tree hugger: a hexagonal seat made of Friends of the Earth–approved teak, $4,396. From Barlow [illegible] 309-273-7878.



A chaise sporting a raffia-look seat and back adjusts to three positions, $342. From Telescope Casual Furniture Inc.: 518-642-1100.

Roses bloom—on a recycled-aluminum border, hand-painted with weatherproof paint, $59 for two linear feet. From Smith & Hawken: 800-776-5558.



Classical scenes and swirled leaves adorn lightweight bonded-stone urns, $65, $52, $365. From Pennoyer Castings Co.: 516-757-8265.

Have an umbrella made to match patio furniture. This one, which spans 7½ feet, has appliquéd stripes, $2,001. From Santa Barbara Designs: 805-683-9464.



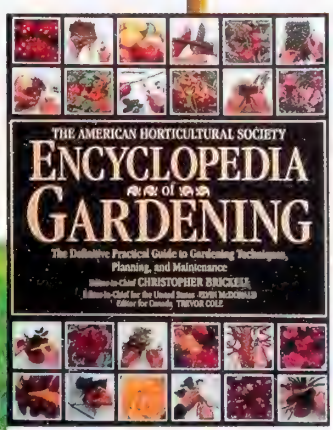
A side chair (below) treated with six coats of highly buffed paint, $850. From Accazia: 512-451-5490.



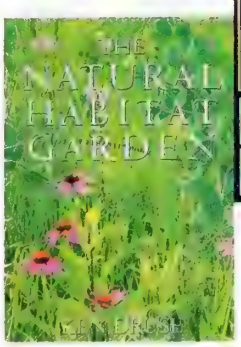


Donghia's John Hutton shaped this teak seat, $2,100. From Sutherland: 800-717-8325.

For more details, see page 53 and Reader Information



Rely on the American Horticultural Society's guide (Dorling Kindersley, $60).



Ken Druse takes you to a prairie garden, a desertscape, and more (Clarkson Potter, $40).

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Bats eat mosquitoes, bees pollinate flowers, birds add color and song to gardens. Here's how to make them feel at home



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Mad for mosquitoes, bats can eat up to 7,000 of the pests in one night. Welcome them with a "Bat"chelor Pad for 20 bats, $32.50, or a condo for 100 bats, $42.50. Call: 212–288–1418.



Known as the gentle bees of the garden, mason bees pollinate more flowers than honeybees do. They will nest in this cedar condo, $22. At Garden Works: 206-455-0568.



Looking like a birch log, this stoneware house makes an attractive and sturdy shelter for chickadees or finches, $36. At the Museum of American Folk Art Book and Gift Shop: 212–977–7170.



Edible and biodegradable birdhouse: The papier-mâché frame has walls covered with pearl millet and a roof made from a sunflower, $36. At the Urban Gardener: 312-477-2070.





When they can't find natural shelter, butterflies will turn to man-made protection, $60. At Restoration Hardware: 707-443-9397.

For more details, see Reader Information


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Saks Fifth Avenue

No longer just for jeans, and no longer simply blue, denim now shows up on chairs, pillows and ottomans



A blue and white boldly striped denim sofa from Thomasville will give a family room pizzazz, $1,815. Call: 800–225–0265.



Dinner jacket: An off-white denim slipcover gives a maple dining chair a dressed-up look, $595. From Bernhardt: 800-345-9875.

Ralph Lauren weaves a denim-colored cable knit blanket, $590, and pillow shams, $65 each. Call: 212–642–8700.





Richly hued denim pillows from the Colours by Alexander Julian collection, $30 each. From Dan River: 800-782-9568.



For more details, see Reader Information

Contrast welting on denim follows the curves on a traditional sofa, $1,200. From Sherrill Furniture: 704-322-2640.

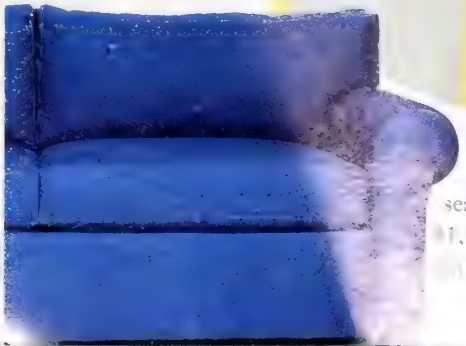
A twig sofa with denim pillows is made in the Adirondack style, $3,626. From Century Furniture: 800–852–5552.

Patchwork with panache: an armchair slipcovered in denim in punchy colors, $1,406. From Lee Industries: 704–464–8318.









A blue-jean double-seater suited for heavy-duty use, $1,530. From Expressions: [illegible] 544–4519.

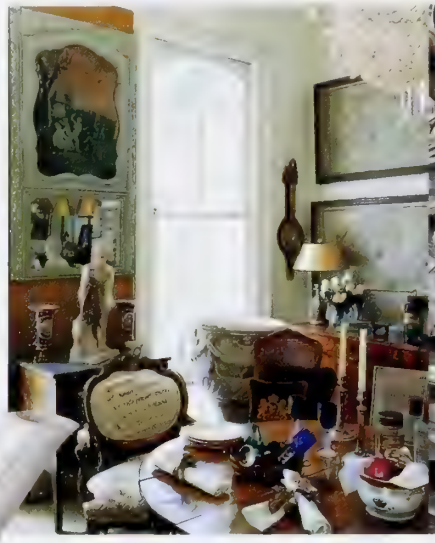
Star seat: denim-covered ottoman, $377. From Century Furniture: 800-852-5552.


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Here's something for every taste—from a handsome bottle stopper to a pretty basket-weave teapot



Letters form a pattern language on artist Michael Tracy's fabric for Dungan Design, $77 a yard. Call: 214–946–4547.





Two shops worth a stop in New Orleans: Bremermann Designs (left) specializes in French antiques (504–891–7763); As You Like It Silver Shop (right) offers discontinued American patterns, in-shop or by mail (800–828–2311).



Irish designer Sybil Connolly weaves a china tea set for Tiffany & Co.; pot, $235. Call: 800-526-0649.

Bari Moss's vibrant bowls are dishwasher- and microwave-safe, $95, $40. At the American Craft Museum Gift Shop: 212–956–3535.

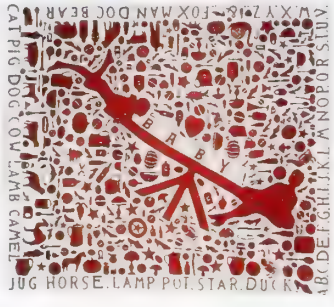




Christopher Hyland brings Modernist motifs to fine fabrics; through designers. Call: 212–688–6121.



Instant makeover: slipcovers with an easy-fit elasticized skirt, from $50. From Sure Fit: 800–782–7722.



This teaching quilt and other "New York Beauties" are at the Museum of American Folk Art, NYC, April 23-September 11.



Top this: a sleek Danish-designed stopper to fit any bottle, $27.50. Call: 212-734-4318.

For more details, see Reader Information

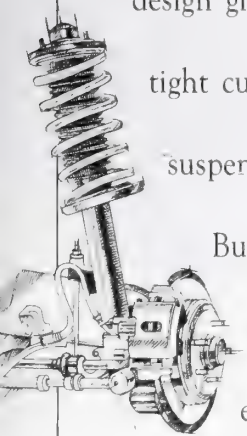
IN THE AIR

•"Haven," a new TV series highlighting the home, broadcasts weekend mornings •Spring always brings decorator showhouses (for listings see box in Reader Information)



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In the Pucci International showroom in New York (ABOVE) are furnishings that Andrée Putman (RIGHT) has revived, created, or promoted: Eileen Gray's Skyline carpet, Leger Regal coffee table by Paul Mathieu and Michael Ray, who also designed the showroom's sofa and club chair (TOP RIGHT). FAR RIGHT: Eileen Gray's Satellite mirror and Mariano Fortuny's desk lamp, Lamp 1903, are also at Pucci. SILHOUETTED BELOW RIGHT: Patrick Naggar's Sepik chair.

Perfect pitch

Andrée Putman, who just redesigned the cabin of the French Concorde, never strikes a false note

BY JOSEPH GIOVANNINI

Her fingers, which languorously swept the air in a wide arc to make a point about the Concorde, implied years of Gauloises and existentialism at the Café de Flore. A frequent supersonic flier from the beginning, Andrée Putman confessed in her deep, smoky voice, "I was always redesigning the cabin in my mind. I hated the rigid seventies lines."

Looking past the vibrant Parisian to the decorative details of the Air France jet required some concentration as France's own Tallulah recently introduced her new Concorde interior at JFK in New York. Wearing a slash of skirt above black nylons and T-strap high heels, the sixty-something grand dame of French design, her face etched with intelligence and humor, seemed to lead with her legs. Two pavé diamond stars punctuated the lapels of her fitted pinstriped jacket, and a cloud of cashmere wrapped her shoulders. As always, she was the embodiment of chic.

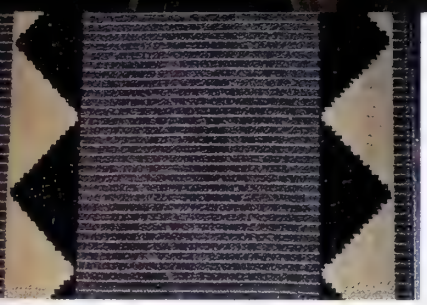
Mme. Putman's work on the Concorde amounts to an accumulation of refinements. She designed new fabrics, curtains, and blankets in a grayed taupe



Three views of the new Concorde, BELOW AND BELOW LEFT: On white china a swirl of blue gives the feeling of flight. Cabin comfort and serenity come from clean-line luggage compartment, rounder seat backs, calmer color. Handsome two-foot-wide aisle runner.











TOP LEFT: Upholstered seating by Jean-Michel Frank. LEFT: Bamboo and rattan chair by Andrée Putman. ABOVE: Detail of Mathieu and Ray Soleil carpet.

nd an aisle runner with a border of idnight blue triangles. She streamlined ne luggage compartments (an element ne had particularly disliked), removing utside handles and creating a space ove for desirable new indirect lighting. he rounded the seat backs and fitted em with generous white piqué covers at are whisked off to the laundry after very flight. No detail escaped her attenon as she took pains with the dining ay, the salt and pepper shakers, the lue-bordered white china, even the corrugated paper wrapper for the flatware.

There is little pattern in the subtle interior. Many details are tactile rather than visible. Putman observes, "There is nothing pretentious to remind you of the Concorde's expensive ticket."

Putman is best known in America for the early Modernist furniture classics she discovered and reissued—just as they were slipping into oblivion—through her company Écart International: Mariano Fortuny's turn-of-the-century domed reflector lamps, the Art Deco sofas of Jean-Michel Frank, strap-metal chair by Mallet-Stevens, and Eileen Gray's low-slung Transat chair and Satellite mirror. All these are now at Pucci International in New York.

Putman also designs interiors for a rather select clientele: shops and residences for Paris couturier Karl Lagerfeld; the streamlined offices of France's Minister of Culture, Jack Lang; apartments for composer and conductor Pierre Boulez.

Whether objects or interiors, her designs are all simple, tailored, and rigorously disciplined. She starts rooms with what she calls "an accumulation of emptiness"—stripped to uniformly colored floors and walls. In the void she floats a few good pieces of furniture, often grouped in islands. The great clarity of her spaces enhances the dignified presence of subtle, refined pieces that never strike a false note. Her pitch is perfect.

Against this understated luxury, her work takes a turn toward the immaterial, to gossamer fabrics and luminous spaces inspired by the brilliant operatic productions of Robert Wilson—"maybe the most important influence in my life," she says. "Space and light," she >

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PURE WOOL PILE

She believes good design is pure and simple—a Greek pot, a wooden spoon—"that family of things that will never date"

notes, "these are the great experiences."

Putman started her meteoric career only sixteen years ago after a divorce and a series of disappointments as a design entrepreneur. "Écart was the result of the despair," she admits. "In 1978 Écart was my solution for the end of a great love story, and the end of hope in a particular career. I decided to hide myself in a solitary activity with objects I loved. When I started reissuing those pieces from the thirties, I thought my life was finished.

"That is exactly when success came. I embarked on this enterprise with great innocence and little support, and managed to open for myself a new life."

From the 1960s, Putman had worked in product design helping to bring "good design" to the mass market. Her belief was that of Modernists everywhere: "That simple dream of doing beautiful things for next to nothing, because style and money have nothing to do with each other. A Greek pot, a French wooden spoon—the things that embody a culture—never look wrong. Good design is pure, simple, and I am interested in that family of things that will never date."

Putman may base her design logic on simplicity, but she also has a level of taste museum curators would kill for: Everything she touches turns to beauty, whether a table setting at her country house in Grimaud or a roll of pork sheathed with fresh sage leaves. Beyond her eye, however, is attitude: "My lack of respect for money may have helped me advance in life," she speculates. "I was never its prisoner. My mother was a real eccentric, but someone who had been obliged to behave in a certain classical way. My success was happening because I was leaving my expected path."

Her "path" would have been the highly ritualized route of the French *haute bourgeoisie*. Born into a rarefied Parisian milieu, she was the granddaughter of a wealthy industrialist and of a ranking diplomat, and the daughter of a polyglot intellectual and a talented pianist. Aesthetes and eccentrics abounded in her extended family.

Although Putman never received any formal design training, she spent a childhood steeped in the discipline of French culture. She studied piano and composition at the Paris Conservatoire, eventually winning the coveted first prize in harmony, presented by no less than Francis Poulenc. She rejected a career in music after Poulenc told her that only if she lived like a nun for ten years might she compose something worthy. "But I'm sure music in some way affected me—as a sense of balance, perhaps."

Her extended family vacationed in a Cistercian monastery, Fontenay Abbey, still owned by the family and classified by Unesco as one of the twenty most beautiful monuments in the world. Instinctively, she designs by distilling space to an essence as richly austere as that stone monastery's.

Her father and mother were the black sheep of their very proper families, but Putman outdid them. "From my childhood, everything I liked was looked at as disgusting. I was bored with the Versailles syndrome, which is all about intimidation and power. I wanted to stay near what seemed closest to real life." At twenty, she emptied her room so that it was both monastic and odd, furnished with a steel bed, Chinese and African spoons arrayed on a Harry Bertoia bench, Mies van der Rohe chairs, a Noguchi globe chandelier, Abstract Expressionist paintings.

"Later, when I married and did my apartment, people thought I was crazy. I would hear all the time: 'You belong to such a wonderful family—are they hurt?'" she recalls. "That's the story of my life. I was always in the position of potentially offending my own world. I had a few wonderful pieces from the thirties at a time when people hated them. I introduced some poor materials, like African curtains, a silly collection of straw objects, things that were the opposite of what the French usually chose."

She also furnished a large country house (built entirely of reclaimed materials). "Inside, there isn't a thing that doesn't come from a thrift shop or flea market." Her husband, a wealthy intellectual, introduced her to the contemporary art world, the world of Modernism, which gave a logic and confidence to her instinctively Modernist voice.

"When I started Écart, I moved. I found my loft: I didn't even know the name for that kind of space at the time. Nobody lived like this in Paris. I received all kinds of condolences: 'Poor Andrée, I hope your life is going to be better for you, that you'll have a real apartment soon'," she recalls.

"Always, this narrowness," she concludes about her milieu. "But I loved the crazies, the solitaries: Mariano Fortuny, Eileen Gray, Pierre Chareau, for example, were delicate creatures, failures condemned to a fatal solitude. My supreme reward was to realize that my work as an amateur archaeologist of my century made famous some names that I once had to spell, with rage, even to art historians."

Besides the Écart collections, she developed what she calls "an alphabet of space and light, materials and color." She learned to bring strange materials together for the first time, reconciling them, "the rough and soft, rich and poor: As architect Adolf Loos said, 'For God and for artists, all materials are equal.'" Putman adds, "The only way to do an apartment is to do a portrait of the owner. I propose things that will be finished by what's going to happen."

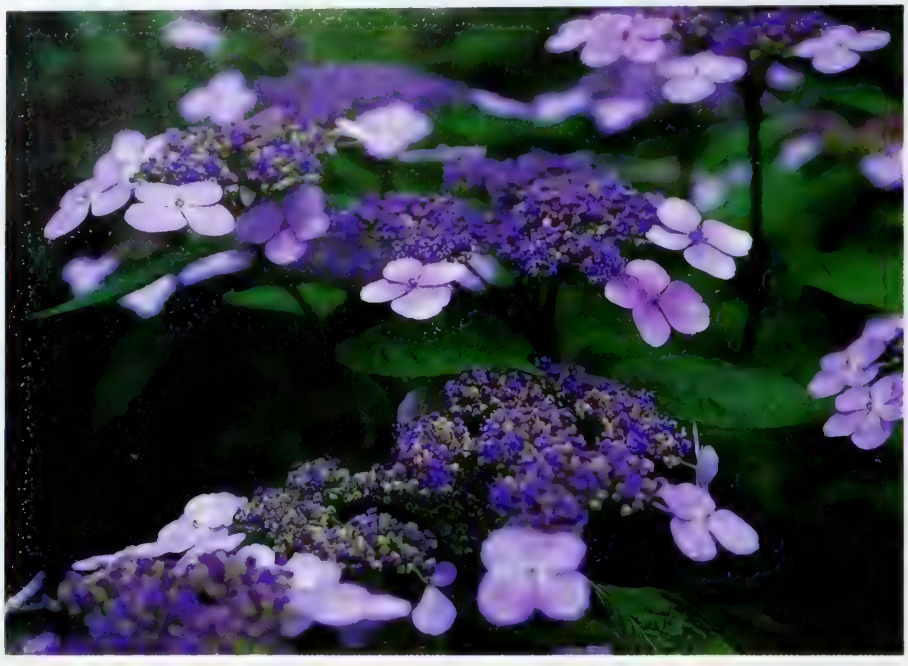
At the debut of the new Concorde she confided, "I am nervous about every new job, convinced that this time it won't work. I am protected by angels from the capacity to feel content with myself.

"Perhaps that also gives me a certain capacity for wonder at the world. Maybe this is what opens me to other people, and to new ventures and experiences. In French, we have a nice word for that—*partant*—'ready to go.' I'm always ready." ■

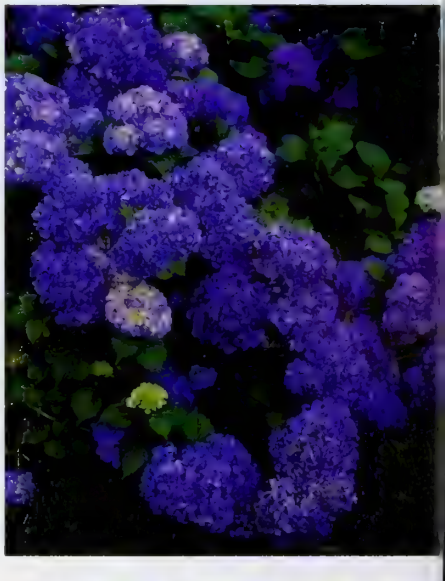
Joseph Giovannini wrote "Sentimental Education" in our February 1994 issue.


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Midsummer's dream









Hydrangeas in full summer bloom, CLOCKWISE FROM LEFT: lace-cap 'Blue Wave'; treelike "Peegee"; luscious 'Nikko Blue'; our native oak-leaf, *H. quercifolia,* whose foliage rivals its flowers.

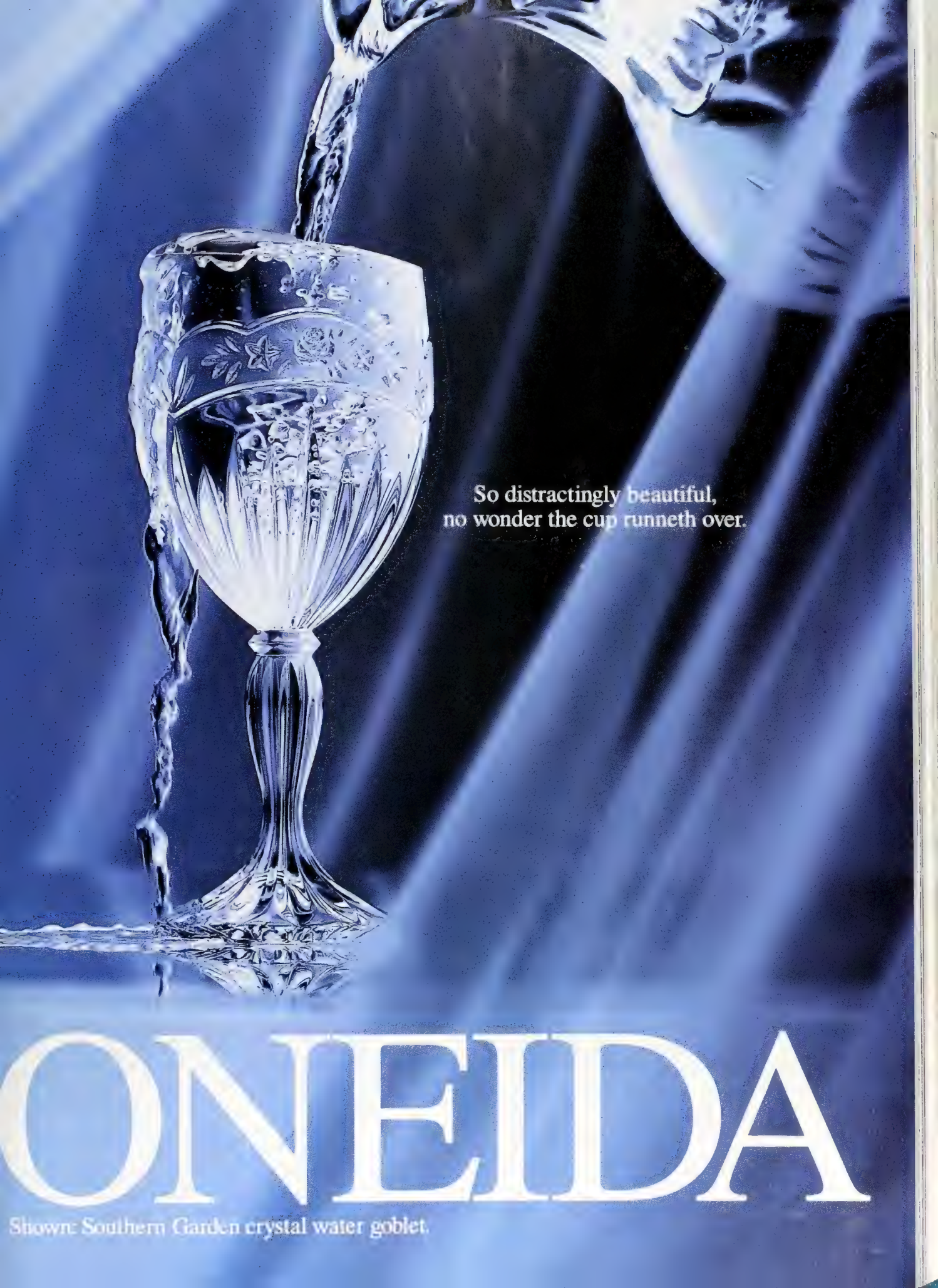
Long after lilacs and rhododendrons have faded, hydrangeas begin to bloom. Their blossoms last for weeks, right into fall

BY KEN DRUSE

Everyone loves hydrangeas—the seaside shrubs with billowy blue blossoms and the venerable trees on the lawns of old houses, their branches laden with heavy cones of creamy pink. But even the greatest admirers of these voluptuously blooming plants might be surprised to learn that there are some 35 species of hydrangeas, hundreds of varieties, and even rare wildings that have never been available commercially.

Hydrangeas are still not the mainstay of American gardens, as they are in Europe. British gardening books tout them for hedges and British nurseries offer countless hybrids with flowers of crimson, rosy red, and hot pink as well as the usual pale pinks, blues, and whites. It seems only a matter of time before American gardeners begin to plant the rarer species and to demand unusual varieties from mail-order sources and nurseries, because all hydrangeas are as spectacular to look at as they are easy to grow. They thrive in a variety of soils as long as there is good drainage and ample moisture.

English gardeners may admire the hydrangea's foliage, but American gardeners prize the flowers that bloom in the heat of midsummer. The blossoms last for weeks and even the fading flowers continue to be ornamental assets as they ripen to luscious colors—warm reds and lavenders in the sun, cool greens in the shade. "Swamp snowballs are truly permanent, remaining on the plant for years, till they dry or decay," wrote John Bartram of the *Hydrangea quercifolia* he discovered in Georgia in 1791. >


So distractingly beautiful,
no wonder the cup runneth over.
ONEIDA
Shown: Southern Garden crystal water goblet.

Climbing hydrangeas, like all vines, follow the old English saying: First year sleep, second year creep, third year leap!

Most hydrangeas are woody shrubs with dozens of stems growing from ground level. (Exceptions are *H. anomala petiolaris*, the climber, and *H. paniculata* that can be trained into a tree form with a single trunk.) All are typified by floral clusters (panicles) arranged either as flat discs or fat cones. *H. paniculata* and *H. quercifolia* have conical flower forms; *H. arborescens* and *H. anomala petiolaris* exhibit flat clusters, often called lace-caps, with sterile flowers neatly arranged around small fertile beadlike flowers. Hybrids and cultivated varieties usually have dome-shaped panicles; the most familiar comes from the species *H. macrophylla.*

Macrophylla means "big leaf," but few gardeners know the shrubs by this name. The flowers are officially called mopheads in America and hortensias in Britain and France. Because this Asian species is so easy to hybridize, there are scores of big-leaf varieties: white 'Mme. Emile Mouillère' with serrated petals, clear pink 'Kluis Superba,' pale lavender 'Mousseline,' crimson 'Alpenglühen.' Of the much sought-after blues, one of the best is a Japanese form called 'Nikko Blue.' There are also forms with the lace-cap flowers: 'Blue Wave,' 'Blue Billow,' 'White Wave,' and 'Pink Lace Cap' hybridized at Winterthur.

The term "big-leaf" suggests the special role these plants can play in the garden. In a mixed border, the large, leathery leaves of deep green provide mass as well as a dramatic backdrop for the floral spires of herbaceous perennials.

Another useful landscape plant with smaller leaves than *H. macrophylla* is the less common *H. serrata* from Japan and Korea. Found among the serratas are some of the best choices for lace-cap forms in a full range of pinks, purples, and blues on three- to four-foot-tall plants. 'Pia,' a dwarf selection growing to only about eighteen inches tall, is excellent for small gardens.

The flowers of 'Pia' are purple-pink in any soil, but the color of most *serrata* and *macrophylla* flowers is affected by the pH of the soil, and blue varieties may bloom pink in alkaline or limy soil. To make blues blue, you must keep soil acid below pH 5.5 with sulfur, aluminum sulfate, oak-leaf-mold, peat moss, cottonseed meal or a fertilizer made for acid-loving plants.

The British gardener Christopher Lloyd often writes about the foliage of *H. serrata*, which he considers as important as its flowers, and he is equally enthusiastic about the foliage of *H. anomala petiolaris*. In June it's covered with lace-cap flowers, but in fall the dense, shiny green foliage turns brilliant yellow. Like ivy, climbing hydrangeas ascend trees and walls with small clinging rootlets, and like all vines they follow the old English saying: "First year sleep, second year creep, third year leap!"

PRUNING HYDRANGEA MACROPHYLLA

Advice about pruning big-leaf hydrangeas can be confusing because everyone has a different opinion. I recommend that you treat the plants as you would cane-fruit such as blackberries. In the spring, hydrangeas push up new growth that blooms the following year and for a few years thereafter. (The fact that flowers bloom on old wood is why a spring pruning of the tops thwarts flower production.) When the stems have reached their fourth year and are branched, papery, and brittle, prune them out right to the ground in late winter. —*K.D.*

Another hydrangea whose leaves turn in the fall is the oak-leaf, *H. quercifolia,* the species John Bartram found in Georgia. A three-season plant, the oak-leaf has white flowers with a honey, privetlike fragrance. The florets fade to pink then brown when the plant's leaves turn burgundy and bronze. In winter the branches exfoliate, peeling and curling like cinnamon sticks.

The other native North American species, *H. arborescens,* has mostly fertile flowers. Today's most popular variety, 'Annabelle,' was found by chance in an Illinois garden around the turn of the last century. Another favorite is called 'Grandiflora,' for large flower. These plants like full sun but, as with most hydrangeas, will tolerate a bit of shade. *Arborescens* means "becoming treelike or woody," but most gardeners treat this plant like a herbaceous perennial, cutting it to the ground in late winter.

Rarely planted in American gardens, the rough-leaf hydrangea, *H. aspera*, comes from the Himalayas, where it grows to twelve feet in height. Its irregular spreading form, with gangly branches, would be a poor choice in a formal landscape but a good one in a natural setting. In mid- to late summer, lace-cap flower heads bloom above the large, hairy, gray-green leaves. These lace-caps are more ornamental than most: Vivid lavender fertile beads are surrounded by creamy white sterile florets.

The hydrangea that is easiest to find in this country, the ubiquitous *H. paniculata*, grows in front yards all over America, especially in older neighborhoods where these shrubs have reached the height of small trees. The species grows wild in China, Japan, and Taiwan, and entered cultivation around 1860. The most popular is the cultivar *H. paniculata* 'Grandiflora,' nicknamed "Peegee." Introduced from Japan in 1867, it is still the standard by which all other *H. paniculatas* are judged. Huge conical flower clusters form buds on new wood in summer. The flowers start as green buds, open white, then turn many shades of pink, red, green, and brown. Since this is the best hydrangea for cutting and drying, harvesting is all the pruning you will need to do unless you want a tree form. In that case, remove any shoots or suckers that come up from the ground around the single base of the treelike plants as soon as they appear. Like most hydrangeas, "Peegee" has few pest or disease problems. In some years there may be some mildew on the leaves, but this doesn't seem to hurt the plant. Even the munching of Japanese beetles is more unsightly than permanently damaging. *H. paniculata* is pollution-resistant and makes a good choice for city gardens, even for growing in large containers, but remember, this one needs full sun. >

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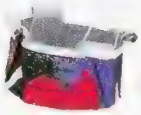




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In the language of flowers, hydrangea means devotion, ecause it blooms for so long; it can also mean boastfulness, o doubt because so many varieties have big flamboyant lossoms. But if 'Nikko Blue' and *H. quercifolia* 'Snow Queen' seem to be showing off, why not? In addition to long-sting blossoms, they have cast-iron constitutions and will rive in a variety of soils. Not many other flowering shrubs an brag this way. ■

GARDENING SOURCES

Here's a list of mail-order garden sources, including some vorites of our garden editor, Ken Druse. More than 2,000 urseries, seed companies, garden-related publications, horti-ultural societies, and libraries are included in the fourth edi-on of Barbara J. Barton's recently released sourcebook, *Gar-ening by Mail* (Houghton Mifflin, $19).

Hydrangeas—Carroll Gardens, 444 East Main St., PO Box 10, Westminster, MD 21158; 410-848-5422. Girard Nurs-ies, PO Box 428, 6839 North Ridge East, Route 20, Geneva, OH 44041; 216-466-2881. Gossler Farms Nursery, 1200 Weaver Rd., Springfield, OR 97478; 503-746-3922. Greer Gardens, 1280 Goodpasture Island Rd., Eugene, OR 97401; 503-686-8266. Louisiana Nursery, Rte. 7, Box 43, Opelousas, LA 70570; 318-948-3696. Mary's Plant Farm, 2410 Lanes Mill Rd., Hamilton, OH 45013; 513-894-0022. Owen Farms, Rte. 3, Box 158-A, 2951 Curve-Nankipoo Rd., Ripley, TN 38063; 901-635-1588. Roslyn Nursery, 211 Burrs Lane, Dix Hills, NY 11746; 516-643-9347. Wayside Gardens, One Gar-den Lane, Hodges, SC 29695; 800-845-1124.

Herbs, scented geraniums, irises, perennials—Sandy Mush Herb Nursery, Rt. 2., 316 Surrett Cove Rd., Leicester, NC 28748; 704-683-2014. **Ornamental grasses, perennials, wild-flowers, ferns**—Crownsville Nursery, PO Box 797, Crowns-ville, MD 21032; 410-923-2212. **Rock garden and woodland plants, southern native plants**—We-Du Nurseries, Rt. 5, Box 224, Marion, NC 28752; 704-738-8300. **Ornamental wood-land plants**—Heronswood Nursery, 7530-288 St. NE, Kingston, WA 98346; 206-297-4172. **Perennials, hosta, sar-racenia, sedum, verbena, ornamental grasses**—Plant Delights Nursery, 9241 Sauls Rd., Raleigh, NC 27603; 919-772-4794. **Perennials, trees, shrubs, and western natives**—Forestfarm, 990 Tetherow Rd., Williams, OR 97544; 503-846-7269. **Perennials, violas, violets**—Canyon Creek Nursery, 3527 Dry Creek Rd., Oroville, CA 95965. **Begonias, hibiscus, fuchsias, exotic plants**—Logee's Greenhouses, 141 North St., Daniel-son, CT 06239; 203-774-8038. **Native grasses, flowering herbaceous perennials**—Prairie Nursery, PO Box 306, West-field, WI 53964; 608-296-3679. **Peonies, hostas, daylillies, perennials**—Klehm Nursery, 4210 N. Duncan Rd., Cham-paign, IL 61821; 800-553-3715. **Native wildflowers, peren-nials, hardy geraniums, trees, shrubs**—Holbrook Farm & Nursery, PO Box 368, 115 Lance Rd., Fletcher, NC 28732; 704-891-7790. **Native wildflowers, ferns, perennials, vines**—Sunlight Gardens, Rt. 1, Box 600-A, Hillvale Rd., Ander-sonville, TN 37705; 615-494-8237.

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Irish pottery, old and new

Using rediscovered local clay and a reinvented spongeware process, an Irish potter recaptures a lost tradition

BY SYBIL CONNOLLY

From the age of seven Nicholas Mosse knew he would be a potter, and by the time he had finished training as a student at the Harrow School of Art and as a journeyman in Scotland, England, France, and Japan, he knew he would start a pottery in his native Ireland. Back in his ancestral town of Bennettsbridge, scene of an "idyllic childhood" with parents who collected Irish furniture and ceramics, he began to work in a converted cowshed given him by his father.

An 18th-century treatise mentioning Wedgwood led Mosse to an ancient abandoned clay pit covered in brambles, and from this clay he developed the unique Irish earthenware that has made him famous. Another rediscovery—or reinvention—was the process by which hand-thrown pots are printed with a design cut into a dense sponge that is then dipped in pigment.

In less than two decades Mosse and his American-born wife, Susan, took over an old family mill and found themselves a historic lodge to live in with their two sons. Their pottery and shop are thriving, and Nicholas's mother keeps a spongeware museum nearby displaying pieces that inspire new pottery. ■

A museum on the property (ABOVE LEFT) **displays Irish, Scottish, and English spongeware.** ABOVE RIGHT: **The Nicholas Mosse Pottery shop.**

For more details, see Reader Information



Designer and author Sybil Connolly uses the Nicholas Mosse Pottery to produce her earthenware sold in the United States at Tiffany & Co. This new lily-of-the-valley pattern, called Laragh, is exclusive to that store. Connolly, a passionate gardener, often incorporates flowers in her work. A designer in fashions and home furnishings since the 1950s, she brings a romantic sensibility to everything she touches. It was she who created the pleated linen dress worn by Jacqueline Kennedy in her White House portrait. Connolly has decorated many houses, and her newest book is *In an Irish Garden* (Harmony Books).

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For three centuries, the rich and powerful built mansions and founded dynasties along the east bank of the Hudson River. The best of these houses are open to the public

BY ELEANOR BERMAN

In 1907, when John D. Rockefeller broke ground for Kykuit, his mansion overlooking the Hudson River, he was the last in a long line of prominent Americans to settle along America's Rhine. The Hudson was lined with castles built not by kings but by industrial barons, merchant princes, lordly judges, and statesmen—families like the Livingstons, Vanderbilts, and Roosevelts.

The first Hudson River houses belonged to early Dutch entrepreneurs, wealthy men hoping to become even richer in the New World. The river, the major route between Albany and New York, was a natural place to settle, and these patroons (Dutch for lords of the manor) chose the east bank because its gentle slope gave easy access to the water and because they could look across to the rocky palisades of the west bank and the mountains beyond. Years later, in the mid-1800s, artists Thomas Cole and Frederic Church were so enchanted by the beauty of this panorama that they formed the Hudson River School—an informal group of artists—to paint it in all its splendor, spring and summer, winter and fall.

This month Kykuit (rhymes with EYE-cut) will join other great Hudson houses that are open to the public. An invitation for a preview prompted me to revisit some the mansions which show American architecture at its very best. All can be seen within 100 miles of New York City.

The houses I visited span more than 200 years, beginning with a 17th-century stone farmhouse at Philipsburg Manor, near Tarrytown. The simplicity of its four rooms, the heavy, dark furniture, and tables covered with Turkey carpets will >

The Vanderbilt Mansion, built in 1898 by architects McKim, Mead & White. The curved portico faces the river.

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In 1860, painter Frederic Church, inspired by recent travels abroad, scrapped plans for a traditional mansion and built Olana, a Persian-Italian fantasy

remind you of paintings by Vermeer and de Hooch. Between Philipsburg Manor and Kykuit (in chronological order) come Boscobel, an early 1800s masterpiece of neoclassical design, followed in midcentury by the Gothic Revival Lyndhurst, and the romantically classical Montgomery Place. In the 1890s McKim, Mead & White, masters of the Beaux-Arts, came to the Hudson to create the opulent Vanderbilt and Mills mansions. Delano and Aldrich carried on the tradition when they built Kykuit.

Georgian architecture had been the choice for Clermont, a Livingston mansion and the jewel of the upper Hudson when it was rebuilt in the late 1700s, but the style went out of favor until more than a century later, when Franklin Delano Roosevelt and his mother, Sara, remodeled their house, Springwood, in 1915. Two of the most intriguing houses do not fit easily into architectural pigeonholes: Sunnyside, home of writer Washington Irving, is a quirky mix of styles, and Olana is the Moorish creation of painter Frederic Church.

My first stop driving north from New York City was Sunnyside, in Tarrytown, described by Washington Irving as his "snuggery...all made up of gable ends and as full of angles and corners as an old cocked hat." Irving grew up in New York City, and his tales of the river, of Rip Van Winkle, and of Sleepy Hollow made him as famous in Europe as in America. In 1835 he bought a 17th-century cottage on the river's edge, and expanded it to suit his fanciful taste with a Gothic entry, a Spanish tower, Dutch stepped gables, Tudor chimneys, and odd weathervanes.

The house Irving shared with his widowed brother and two nieces is light and cheerful, the rooms on a livable scale. The bedrooms upstairs are delectable, one with a flower-adorned painted chest and chairs, another with a fishnet canopy and red-and-white quilt for the bed. Irving's cozy study, decorated in red and green, has a desk presented by his publisher, G.P. Putnam, and a bed in a book-lined alcove, for he slept as well as worked here. I left Sunnyside wishing I could move right in.

Lyndhurst, a romantic Gothic Revival castle also in Tarrytown, does not foster such fantasies, being far more grand than anything I could imagine for myself. Even so, it is easy to understand why one architectural historian called Lyndhurst the most provocative American house since Monticello. It shattered classical ideals of balance with its asymmetrical turrets and towers and with a roofline that followed the contours of the landscape. The marble mansion, built in 1838 for a former New York City mayor named William Paulding, was the crowning achievement of Alexander Jackson Davis, the most important architect of his day. (I only wish I could have seen this innovative house without so much heavy Victorian furniture and statuary.)

Davis, like other tastemakers of the mid-19th century, took a romantic view of nature and designed many windows in all shapes and sizes as well as French doors opening to the veranda wrapping three sides of the house. In 1864 when Davis doubled the size of the house for a new owner, merchant George Merritt, he made the interior far more lavish with faux-marble columns and gilt-and-polychrome ceilings, one a heaven of azure blue studded with gold stars.

To get to Kykuit, just north of Tarrytown in Pocantico Hills, you must take a van from Philipsburg Manor. The neoclassical mansion, reminiscent of a Florentine palazzo, was home to four generations of Rockefellers. Although John D. Rockefeller, Jr., hired the leading architects and decorators of his day to design the house for his father, the mansion is somewhat gloomy with dark granite exterior and staid, formal rooms. What makes a visit worthwhile are the collections of successive generations of Rockefellers—John D. Rockefeller, Jr.'s Ming and Ch'ing porcelains and Korean celadon pieces; Nelson Rockefeller's early Chinese pottery and modern art. His paintings, including Picasso, Motherwell, and Warhol, hang in a gallery beneath the garden terraces.

Nelson Rockefeller's sculptures are the glory of the formal gardens. He chose the best spot for each Brancusi, Moore, Maillol, Lachaise, Calder, David Smith, and Louise Nevelson. Sited to overlook a dramatic bend in the river, these gardens offer one of the best views anywhere of the pristine palisades that John D. Rockefeller, Jr., helped to preserve.

Boscobel, upriver in Garrison, is 100 years older than Kykuit. Begun by States Morris Dyckman in 1804, the house is considered America's best example of neoclassical architecture in the style of Robert Adam, a Scottish architect of the late 1700s. The slim columns and carved wood swags of the two-story front porch give a preview of the graceful interior with its splendid proportions. In the entry hall a triple arcade frames the wide stair which branches in two at the landing.

A complete and meticulous restoration of the house was undertaken between 1975 and 1978 when an inventory, drawn up after Dyckman's death in 1806, was discovered. Much of the original china, silver, and library have been returned, and the rooms are now furnished with the finest examples of New York Federal furniture, including pieces by Duncan Phyfe. Walls were repainted in rich deep colors: gold, terra-cotta, and olive green.

While Boscobel exemplifies the graceful refinement of the Federal era in America, the Vanderbilt Mansion, half an hour farther north in Hyde Park, will show you the excesses of the Beaux-Arts. When Frederick William Vanderbilt, grandson of the "Commodore," purchased the *(Continued on page 64)*



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Continued from page 58

600-acre site in 1895, he wanted a Renaissance palace emulating the ancestral homes of European nobility. McKim, Mead & White obliged. The rooms for entertaining, with marble columns, coffered ceilings, and enormous antique rugs, are vast, a dramatic contrast to the small, cozy paneled office Vanderbilt used himself. The downstairs reception room, known as the Gold Room, is also small in scale, but lavish in detail, all gold and white in the Rococo style of Louis XV. One of the most striking rooms is Louise Vanderbilt's bedroom, 18th-century French in style, with delicate curtains of embroidered silk and a pale Aubusson rug said to weigh 2,000 pounds. The golden chairs, gilt trim and wall decoration give new meaning to the term Gilded Age.

On the outside, the limestone mansion is calm and serene. Obviously modeled after a Greek temple, with columned porticoes on four sides, the house stands on magnificent grounds designed for a previous house on the site. It was the landscape with giant trees that neighbor Franklin Delano Roosevelt thought should be preserved. He was less interested in the mansion but persuaded Vanderbilt heiress Margaret Louise Van Alen to donate the entire estate to the Federal Government. Roosevelt planted over half a million trees on his own estate, Springwood, between 1911 and 1945.

Roosevelt grew up at Springwood, in Hyde Park, and returned there after his marriage. Despite its Georgian-style facade and wings added in 1915, there is nothing pretentious about this house. Warm and homey inside, it still looks very much like what it is—an old farmhouse with additions. The front hall is filled with family mementos and Roosevelt's beloved naval prints and has a glass case of birds he shot and stuffed when he was eleven. There is no formal drawing room, but instead a long paneled library like those FDR admired in England. A smaller formal sitting room, called the Dresden room after its chandelier of china flowers, was redecorated in English chintz by FDR's mother when the king and queen of England came for a visit in 1939. Apparently the furniture in the upstairs bedrooms was never changed, even for the royal visit, for it still looks like what you would find in a simple bed-and-breakfast.

North of Hyde Park, most of the river mansions belonged to the powerful Livingston family, which dominated New York politics in the 18th and 19th centuries. Livingston Manor once encompassed 160,000 acres of Hudson Valley land. One Livingston mansion, Clermont, the earliest remaining on the river, is now part of a state park, the house restored to its early-20th-century appearance. The Mills Mansion in Staatsburg, home of Ogden and Ruth Livingston Mills, designed by Stanford White in 1895 and furnished in lavish French court style, is similar to the Vanderbilt house. Restoration has recently begun on the house.

My favorite among the Livingston houses is Montgomery Place, in Annandale, where seven generations of Livingstons and Delafields lived for almost 200 years. The 1805 Federal house was remodeled in 1840 and 1860 by Alexander Jackson Davis, who added a delicate portico at the front and columned pavilions at either end of the house, one enclosed, one open, each with spectacular river views. The interior is serene, filled with light from floor-to-ceiling windows and decorated with plaster ceilings, crystal chandeliers, family portraits, silver, and china. However it is the landscape that makes Montgomery Place extraordinary. Andrew Jackson Downing, a noted landscape architect of the time, created romantic "pleasure grounds," wooded groves, gardens, and orchards that were among the most beautiful in America. The trees and groves have been admirably preserved, the rock garden and perennial gardens just as admirably restored.

Twenty miles to the north, Olana (the Arabic word for "a historic treasure fortress") stands on a high hill overlooking the river. In 1860 painter Frederic Church, inspired by recent travels abroad, scrapped plans for a traditional mansion and, with architect Calvert Vaux, built this five-story stone fantasy— *(Continued on page 68)*

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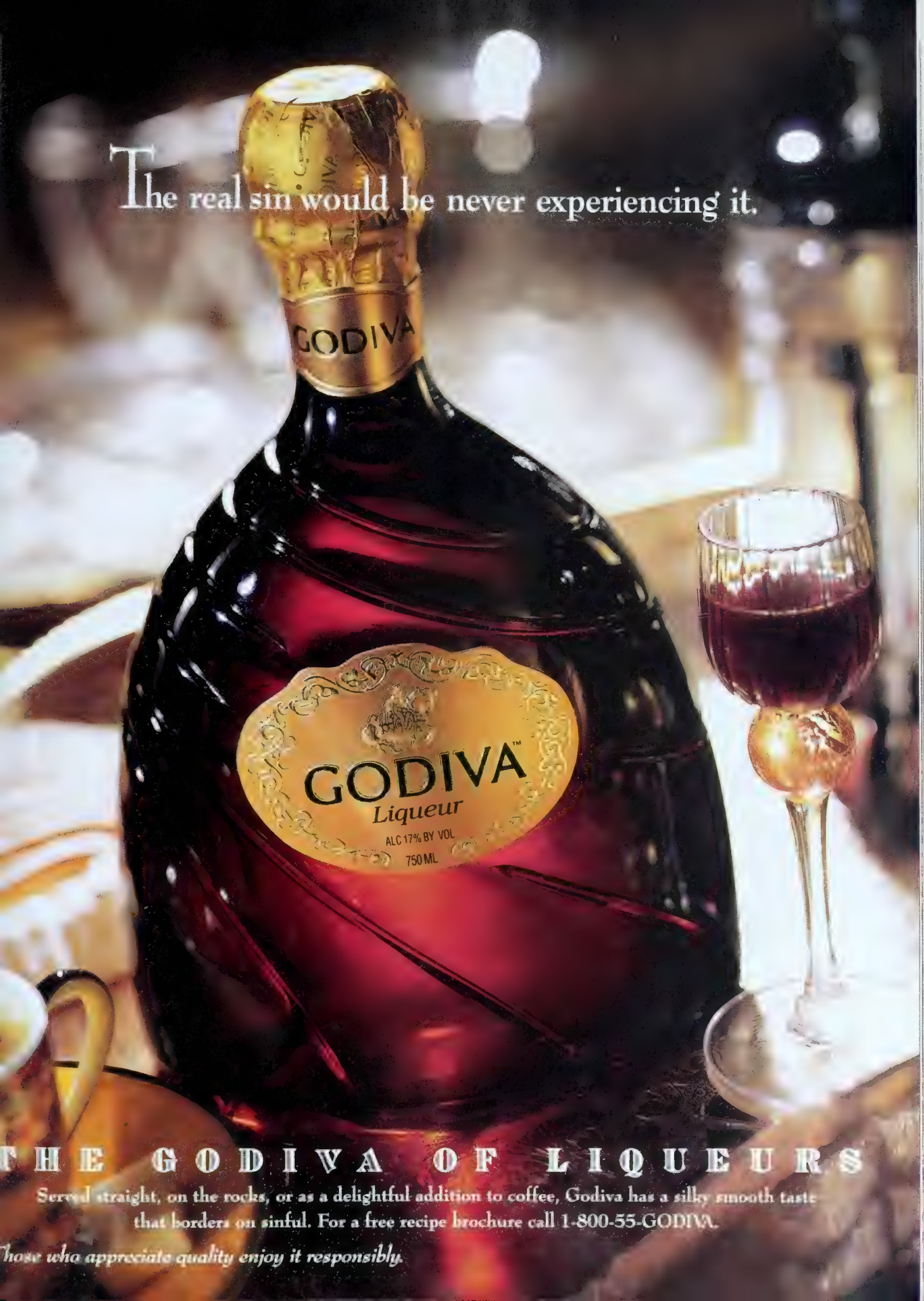
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Italianate in structure, Persian in decoration. Church worked on the details of his house as carefully as he did on a painting, mixing deep rose, pale green, and other hues for wall colors, and designing nearly every detail in Persian motifs, from the colored brick patterns and mosaic tiles on the exterior to the gold, silver, and polychrome stencils and Moorish arches inside.

Windows and doors frame views of the valley and the carefully maintained grounds. For some 25 years Church planted between 1,000 and 8,000 trees annually, choosing them by the colors they would offer in the changing seasons and by the way they would enhance his view of the river. He wrote in 1884, "I can make more and better landscapes this way than by tampering with canvas and paint in the studio."

This tour of the Hudson is short in number of miles but long in history. It begins with Frederick Philipse, of Philipsburg Manor, who came with the Dutch West India Company to an outpost far from the European centers of power, and it ends with FDR, who made the United States the equal of those powers. This is a journey without parallel in our country. ■

Eleanor Berman writes a series of books called Away for the Weekend, *published by Clarkson Potter.*

TRAVEL INFORMATION

Tours of Kykuit, $18, are by advance reservation only; phone 914–631–9491. Information on Philipsburg Manor and Sunnyside, 914–631–8200; Lyndhurst, 914–631–0046; Boscobel, 914–265–3638; Vanderbilt Mansion and Springwood, 914–229–9115; Clermont, 518–537–4240; Mills Mansion, 914–889–8851; Montgomery Place, 914–758–5461. Olana requires reservations during the summer; call 518–828–0135.

Inns: Tarrytown House, East Sunnyside Lane, Tarrytown (914–591–8200 or 800–553–8118), is made up of the Biddle and King estates, $129 to $150. The Beekman Arms, Route 9, Rhinebeck (914–876–7077). The picturesque inn has a fine dining room. $70 to $110.

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Quizzing the pros

What to ask your wine merchant when you go to pick out a special bottle



BY MICHELE AND CHARLES SCICOLONE

A well-clad woman entered the wine shop. She glanced around, then walked briskly toward the rear. When a salesperson approached, she waved him away. "I don't need any help, thank you," she said. She then chose three bottles. As she paid the cashier, she commented, "I hope these wines are good, the labels are so attractive."

To a wine and spirits retailer this sort of incident is not unusual. "Some people have such a romanticized idea about wine that they are uncomfortable asking for advice," says Michael Green, managing director of Acker Merrall & Condit, a wine shop on New York's West Side. "They feel that they should somehow know all about it."

But a large store like Green's carries more than 1,500 different wines, and the options can be mind-boggling. How to choose a good one?

While there is no foolproof formula, asking a few smart questions will get you the information you need. And a savvy salesperson will be more than happy to help: After all, a satisfied customer means more sales.

So, here, just for the asking, are eight good questions—with answers collected from seasoned wine retailers—to guarantee you will be pleased with your pick.

Q. I'm planning a special dinner for my future mother-in-law. I would like to serve a different wine with each course. For starters, we will have shrimp marinated with herbs and garlic, and the main course will be roast fillet of beef. I know only that my guest of honor likes white wines. What would you recommend?

A. You're on the right track: Being specific upfront about the food you would like to serve and your guests' tastes will pay off with a nice match. The first course is easy, since white wines often complement seafood. Try a Sauvignon Blanc—its clean, bracing freshness can stand up to the flavors of the seafood and marinade. The second course may be trickier: Red wine with beef is the classic rule of thumb—however, your guest likes white. Al Cirillo, wine director of Chicago's Convito Italiano restaurants and stores, suggests you break that rule by serving one of the richer, oak-aged French or California Chardonnays. Another option is to offer both red and white wines at the table and just let your guests choose whichever appeals to them.

Q. My boss, a wine connoisseur, has invited me to his house for dinner. I'm terrified about picking a wine to bring. What do you suggest?

A. First of all, don't panic. You want to impress him, but he'll just think you're naive if you turn up with a $150 bottle of wine. The trick is to select a wine that will show that you took the time and trouble to find something distinctive. Ask your retailer to recommend a wine that may not be widely available, yet would be appreciated by a connoisseur.

In a situation such as this one, Ed >



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Recognizing a bad wine may not always be easy, but there are some telltale signs. Start by examining the color

McCarthy, a salesman at Pop's Wines & Spirits in Island Park, New York, and an instructor at the International Wine Center, often suggests champagne: "It makes an excellent gift. It is festive. It comes in all price ranges, and most people love it."

Q. I like to use wine in my cooking, and I have read that the same wine should be used in the recipe and served at the meal. But what if I served a great old Burgundy? Would I have to put that in my beef Bourguignonne?

A. That bit of advice has been around for a long time, but there's no way you'll catch us dumping a fine bottle of wine into the pot. Cooking dulls the flavor of a wine, so it does not make sense to use your best.

If you are fortunate enough to be drinking a fine bottle of French Burgundy, you could simply use a less expensive wine made from the same grapes to cook with. A good choice would be an inexpensive Pinot Noir.

Or, of course, you could always buy a good but inexpensive wine for both cooking and drinking. If you have any doubts, taste the wine. If it is good enough to drink, it should be fine for cooking.

Q. Recently I had a wine at a friend's house that tasted off to me, though no one else seemed to mind it. How can I tell when a wine is bad, and is there any way to avoid buying one?

A. Recognizing a bad wine may not always be easy, but there are some telltale signs. Start by examining the color. If a white wine or a young red has turned brownish, the wine may not be good.

Also, check the label for the vintage year. Some wines, such as a Beaujolais Nouveau, are just not meant to age.

Look next at the level of wine, or the "fill," in the neck: A low fill may indicate that there has been some seepage. And look, too, for signs of leakage around the opening of the bottle.

Another indication, once you've opened a wine, is the aroma. A dank, musty smell may be a sign that the wine is "corked"—which means that a defective or inferior cork has allowed oxygen or bacteria to enter the bottle and spoil the wine.

Finally, taste the wine. Not all bad wines taste like vinegar, though they will have an off taste that will not be enjoyable.

Try not to confuse a wine that is spoiled with one whose flavor you simply do not like. If you think it is bad, however, recork the bottle and bring it back to the store where it was purchased as soon as possible. A reputable retailer will not hesitate to replace it.

Q. I want a great $50 bottle, but want to spend only $10. Does such a thing exist?

A. Ed McCarthy points out that while there are any number of good $10 wines, higher-priced wines frequently have such characteristics as more complex flavor and a longer life—in other words, you tend to get what you pay for. A well-aged Barolo, for example, can have the taste and aroma of white truffles, which is not present in less expensive wines. Better wines are often made from better grapes, and the winemaking procedure may be more painstaking and involved.

Still, a wine merchant can sometimes buy better wines at a discount and pass the savings along to his customers. Ask your merchant which wines are currently the best value for the money in the store.

Q. I received a bottle of 1989 Château Lafite-Rothschild as a gift from a client. He said it needed some aging and that I should keep it until it was ready. But how will I know when that is?

A. Most wines made today are ready to be drunk and enjoyed when they are purchased. However, there are some, such as the one you've named, that benefit from aging. Aging a wine rounds out and balances its flavors and makes it more pleasant to drink.

A Bordeaux of this vintage needs at least ten years to age well. Store it in a cool, dark, dry place, on its side—the idea is to keep the cork moist, so that it does not shrink and allow oxygen inside.

In general, predicting when a wine will reach perfection is an inexact science: We can just take an educated guess. Check a good wine book or, again, ask your favorite merchant. Some dealers, such as Hans Bauer of Litchfield Wine Merchant in Connecticut, even put tags on bottles to give customers information at a glance about storage and aging. Bauer feels many people make a mistake in thinking that all red wines improve with age. "If a red wine is not pleasant to drink when it is young, in almost all cases it will be even less pleasant to drink as it ages. The reason is that the fruitiness of a young wine is what makes it taste good, and without the fruitiness it will just get tired as it gets older," he says.

Q. My daughter just gave birth to our first grandchild. I would like to buy some wines that we can enjoy at her college graduation. What would you recommend?

A. There are many wines that could last the 21 years or so until your grandchild's graduation, but we would recommend a dessert wine, or a fortified wine in particular: Its higher alcohol and sugar content will enable it to last a long time, even when storage is less than perfect.

Our first choice would be a vintage port, because it requires many years of aging before it is ready to drink. Recently we sampled a 1970 vintage port from Fonseca that was delicious yet could still have aged several years more.

Another good choice would be French Sauternes, a sweet dessert wine that can last twenty, thirty, or even more years.

Q. Last summer on my vacation in the south of France, I tasted some wonderful wines. I bought the same wines here, but they were disappointing. What went wrong?

A. Ed McCarthy starts by saying, "The magic is gone."

Just being on vacation, relaxed, with loved ones, can be enough to make an ordinary wine special.

"Wines always taste better where they are made," adds Al Cirillo. Sometimes a wine is not stabilized for export, or it may be possible that the same vintage will not be available here.

Back home, serve a wine with foods typical of its region to help rekindle the happy memories. ■

Michele Scicolone is a food and wine writer and the author of La Dolce Vita *(William Morrow). Charles Scicolone is the co-owner of Van Vleck Wines and Spirits in Brooklyn Heights, New York.*



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A new exhibition focuses on great American avenues that shaped their cities' histories

BY WILLIAM IRVINE

From the Via Appia of ancient Rome to the Unter den Linden in Berlin and the majestic boulevards of Haussmann's Paris, the names of great thoroughfares resonate through the history of cities.

In America, too, great thoroughfares shape society. To explore this phenomenon a new exhibition called "The Grand American Avenue: 1850–1920" has been organized by the Octagon Museum of the American Architectural Foundation in Washington, D.C. It opens there April 15th and concentrates on six well-known American streets: Euclid Avenue in Cleveland, Fifth Avenue in New York, Massachusetts Avenue in Washington, Prairie Avenue in Chicago, St. Charles Avenue in New Orleans, and Wilshire Boulevard in Los Angeles. The exhibition is organized into twelve sections—patrons, architects, and European influences among them—and examines the evolution of these streets into the 20th century through photographs, maps, and drawings.

They are all 19th-century streets; American towns of the 18th century did not have grand avenues. Fashionable residential areas in colonial cities like Philadelphia and Savannah followed Christopher Wren's 1666 master plan for London after the Great Fire: town houses clustered >

A view down Chicago's Prairie Avenue, circa 1892. By 1920 the neighborhood had become a factory and warehouse district.

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In the palmy days before the income tax, a small number of high-minded citizens could shape their own utopias

nearby the ports and markets, often on tree-lined squares.

By the 1850s, one-third of the American population lived in cities. Commerce began to boom and city residents saw a threat in development drawing close to genteel neighborhoods. Families with new post–Civil War fortunes were especially wary of this threat and were influential in planning the great thoroughfares that began to define American cities. In those palmy days before restrictive covenants and income taxes, a small number of high-minded citizens could escape the encroaching squalor by shaping their own sylvan utopias.

The leaders of 19th-century American society aimed to re-create the aristocratic life they had seen on their Grand Tours of Europe—particularly in the France of Napoleon III. This yearning for cultural display led to château-style architecture, noble civic projects, Romantic landscape designs, and the creation of the majestic residential avenues that would become their cities' best addresses.



Italianate mansions of R.P. Wade and J.P. Wade I on Cleveland's Euclid Avenue, 1874. The street was roped off during the winters for sleigh races.

Urban planners translated their patrons' visions, beginning with Pierre Charles L'Enfant, whose scheme for Washington, D.C., took inspiration from the gardens at Versailles. The monumental arches on New York's Fifth Avenue and New Orleans's St. Charles Avenue are borrowed from Georges-Eugène Haussmann's 1860s designs for Paris's Champs-Elysées. Detroit's Woodward Avenue was a copy of the Campus Martius of 16th-century Rome.

The landscaping for these avenues, much of it designed by the distinguished Frederick Law Olmsted, was of primary importance. Parklike settings with naturalistic vistas were often inspired by the designs of Andrew Jackson Downing published in his 1846 book *The Horticulturist*.

The houses on the grand avenues were soon the showplaces of their cities. The streets themselves were a focus for visiting dignitaries, funeral corteges and parades, and served as magnets for libraries and museums. Euclid Avenue in Cleveland, graced with the enormous mansions of a city native, oil baron John D. Rockefeller, and steel magnate Mark Hanna, quickly became known as Millionaire's Row. Unbroken by cross streets for almost a mile, it was roped off in the winter for fashionable sleigh races. Prairie Avenue in Chicago, the development of which was hastened by the fire of 1871, soon attracted department store magnate Marshall Field. In 1870 Field commissioned architect Richard Morris Hunt to design a mansion at a cost of $104,000—an enormous sum in those days. Field had his house equipped with electric lights—one of the first in Chicago. He was soon joined on Prairie Avenue by sleeping-car heir George Pullman, whose vast Second Empire brownstone mansion, reminiscent of the Paris Opéra, was completed in 1876.

Stately Saint Charles Avenue in New Orleans followed the curve of the Mississippi River, its Queen Anne houses inhabited by sugar and cotton kings. New York's Fifth Avenue soon became an architectural exposition where world-famous architects vied for Vanderbilt commissions. The family became so entrenched there that the stretch from 50th to 57th streets became known as Vanderbilt Alley, one house more ostentatious than the next.

Unfortunately, no splendor lasts forever and many of these stately thoroughfares were altered irreparably in the 20th century. Commercial spread, mass transit, zoning changes, the flight of the wealthy—all contributed. On Fifth Avenue and Wilshire Boulevard, tall buildings transformed the original neighborhoods rapidly. Prairie Avenue had become a factory and warehouse district before the 1920s as the city's elite moved to the newly fashionable North Shore. In Detroit, the mansions of Woodward Avenue were abandoned in favor of suburbs like Grosse Pointe; the new generation shared neither the civic-mindedness nor the untaxed wealth of its forebears. On Euclid Avenue the old Rockefeller mansion remained as the avenue declined, and was eventually leased as a sanatorium until it was razed in 1938 to make way for a gas station. Only seven of Euclid Avenue's original 250 houses remain today.

Some of the six thoroughfares have had better luck. Fifth Avenue retains its elegance—farther north. Wilshire Boulevard is still grand—farther east, in Beverly Hills. Washington's Massachusetts Avenue survives by having become a boulevard of embassies and clubs, punctuated with elegant sculpture-filled circles. It still reflects the original high purpose of all the grand avenues: to create a noble monument to urban civilization. ■

"The Grand American Avenue: 1850–1920" will travel to the Historic New Orleans Collection from September 13 to December 10 and then to Chicago's Harold Washington Library from January 21–March 18, 1995. Last stop is the New-York Historical Society from April 14–July 14, 1995.

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As I See It #3 in a series
Raymond Meier
'La Vie en Rose'
Light-Saturated Photography

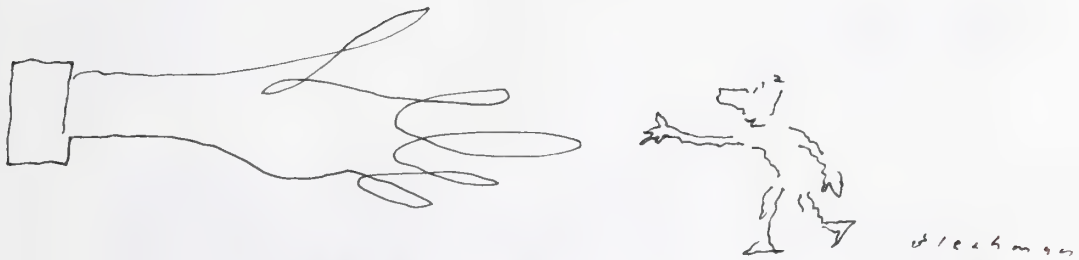


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house beautiful
MAY 1994



Welcome back

It was the fifties and I was a young journalist looking for a job in Chicago. I decided to take a break one afternoon and explore an intriguing home furnishings shop selling designs by Charles Eames, Eero Saarinen, Harry Bertoia, George Nelson, Marcel Breuer, and Mies van der Rohe. I didn't know it at the time, but I was about to meet my destiny as a design writer and editor. All I knew then was that I had never seen such a collection of beautiful things.

Soon after, I was offered a job on a newspaper called *Home Furnishings Daily,* and it wasn't long before I learned that I had stumbled on the design greats of the International School: work that fills the modern galleries of our museums and the collections of anyone interested in Modernism—which I surely was.

Later I got to interview the founder of Herman Miller, the manufacturer of many of the pieces in that design shop, and heard why his family had made such a commitment to modern design. "There was more integrity in the modern than in the traditional," proprietor D.J. De Pree explained. "Modern was giving more utility in less space at less cost in a given room. For these reasons it was quite logical to make the decision to go sled length into modern, even though there was as yet no general acceptance for it."

That commitment reached its apogee in 1947, when George Nelson was named design director, and his work, along with that of Charles and Ray Eames and the textile designer Alexander Girard, introduced a new vocabulary for home furnishings design.

In the seventies, however, the growing need for furniture for vast office complexes and airline terminals began to dominate the business, and the residential offerings took a back seat. Less available, those early modern designs became ever more valuable, commanding handsome prices in Modernism galleries and at Modernism shows around the country. The growing response to those early designs has now brought Herman Miller and some of those original classics back into the residential market, as Jane Margolies reports in this issue.

Ironically, in the days when those designs were being introduced to wide critical acclaim, the editor of House Beautiful, a fierce partisan of Frank Lloyd Wright, shared Wright's disdain for the International School. In a pointed reference to the work of designers like Charles Eames, Elizabeth Gordon wrote in 1953, "When they get 'practical,' they design a molded chair that freezes you in one fixed 'comfortable' position just long enough for you to buy it."

Now I admire the architecture of Frank Lloyd Wright as much as most Americans do, but I will take an Eames molded chair over a chair designed by Wright any day of the week. And I can't decide which pleases me more: the opportunity to correct House Beautiful's early assessment of the Modernist designs as a "threat to the next America," or the personal opportunity to get my hands on some of those handsome molded pieces that are back in the market.

Louis Oliver Gropp

EDITOR IN CHIEF

Mix master

An avid collector delights in pairing unlikely elements—needlepoint with chintz, a crazy quilt with a Regency bed, graniteware with an Italian still life



BY ELIZABETH H. HUNTER

PHOTOGRAPHY BY ALEXANDRE BAILHACHE

PRODUCED BY CAROLYN ENGLEFIELD

Hardly a week passes that John Robert Moore doesn't add to his collections of old textiles, Italian paintings, buckets, baskets, and teapots. He makes the rounds of antiques shops in Bucks County, Pennsylvania, where he lives, and he roams the East Coast looking for what he calls upscale flea markets. "So many good dealers show at these now," he says.

The interior designer, who moved to his 1763 gristmill five years ago, thinks that many people who collect this way don't know when to stop. "Their rooms get junked up." That's not likely to happen at the mill: Bob Moore is that rare collector who enjoys editing his treasures as much as acquiring them. Even though he still has his first purchase, a vase bought when



ob Moore entertains in his big, ...ating kitchen, with its sofa and ...tique French-Canadian armchairs. ...abinets are sunflower yellow, ...d floor is stained lacquer red. The ...ill life with white vegetables ... a special favorite. OPPOSITE: The ...esigner on the dining balcony.



A Gothic-style pine bookcase holds pride of place in the living room. An unusual primitive fainting sofa stands in front of the fireplace.



















Visual pleasures large and small, THIS PAGE, CLOCKWISE FROM TOP LEFT: William and Mary chairs in the dining room surround a grain-painted Swedish table. In this house, even jars of pickles and preserves on the kitchen mantel are arranged with an artist's eye. A primitive pig with fine English candlesticks. Merino and black Welsh sheep. Miss Mouse, the cat. The mill house. New wooden tassels on an old valance. The sitting room bull's-eye mirror is mounted on a carpet border. OPPOSITE: The blue cupola of the dovecote, found in a salvage yard, reminds Bob Moore of the Taj Mahal.

For more details, see Reader Information





he was ten, his practice is to give away or sell objects regularly. But, he cautions, any addition or subtraction disturbs a composition; he gives as an example a group of prints hanging on a wall. "If you add a new print—something bigger than the others—everything will need to be rehung." Not a bad thing, according to him: "Constant change keeps a house looking fresh."

Moore should know. He rearranges his collections constantly, weaving them under and around each other to create a tapestry rich in color, pattern, and texture. He takes great pleasure in pairing needlepoint valances with chintz curtains, piling quilt-covered pillows on a paisley love seat. He groups all his teapots—"some good, some not-so-good"—on the dining room mantel. "If everything in a collection is too serious it looks like a museum," says the designer.

Moore had long wanted to live in an early Bucks County stone house that would feel like England, but discovered that most of them had dark, small rooms. "I had big pieces and needed big walls," he says. He finally found a gristmill that had been converted for living in the 1950s. With large rooms, 18-inch-thick stone walls, and beamed ceilings *(Continued on page 140)*



n the master bedroom a scheme
of red and yellow holds together such
disparate elements as a fine Regency
ed, a Pennsylvania crazy quilt,
nd a paisley-covered bamboo love seat.
OPPOSITE: Moore decorated a guest
oom with rabbit-patterned chintz.

A bit of a palace

Half Greek, half Irish, and English-educated, Tino Zervudachi now resides in Paris, where he blends richly diverse national influences into an urbane and personal style





In the vestibule, a smart corner daybed designed by Tino Zervudachi is upholstered in mattress ticking. The oak table is by William Morris. INSET: In the ground-floor shop, Zervudachi sits in a neo-Egyptian chair.



Although his taste is cosmopolitan, comfort reigns. "My Celtic blood gives me a sort of homely and even sentimental sensibility," the designer says





BY MIMI READ

PHOTOGRAPHY BY JACQUES DIRAND

Four years ago, when the fashionable London-based interior design firm of partners David Mlinaric, Hugh Henry and Tino Zervudachi decided to expand its business and open a Paris office, Zervudachi, the Francophone and Francophile of the three, went to Paris on a scouting trip. He needed to find space for a shop and an office and, because he was to run the Paris branch, a small apartment.

Zervudachi did rather well on his mission: He found a three-story space for sale smack in the center of Paris in the poetic arcades of the Palais-Royal. The limestone buildings that compose this somewhat hidden, gloriously eloquent palace were built around 1630 by Cardinal Richelieu, who magnanimously bequeathed them to Louis XIII. History envelopes the palace. For a time, Louis XIV chose the relative intimacy of the Palais-Royal over the splendor of the Louvre. Much later



Pale floors and walls bordered in a neoclassical paper frieze (FAR LEFT) set a mood of severe elegance in the Mlinaric, Henry & Zervudachi Paris shop. In Zervudachi's living room (NEAR LEFT) the eclectic mix includes 1940s leather tub chairs and a Mexican forged-iron table. A homey Regency library chair (BELOW) is invigorated by fabric woven to look like cowhide.

Colette and Cocteau took up residence in the arcades, causing it to become the epicenter of Parisian chic.

These days the Palais-Royal is home to the French Ministry of Culture and is not open to the public, but the gardens have become a delightful oasis bordered by arcades harboring some of the most extravagant boutiques in Europe. Mlinaric, Henry & Zervudachi's chic little ground-floor antiques and decorating shop fits right in. The store epitomizes the decorators' cosmopolitan, severe yet comfortable style—a look that is somewhat French but with an English breeziness and flexibility.

Zervudachi took the second floor for his own apartment. When he arrived it was an entanglement of small, dark rooms—the legacy of a 1950s renovation. "It was clashing with the architectural spirit of a place charged with history and literary memory," he said. Zervudachi took out some walls and built others, recapturing a balance of volumes. He painted the rooms a parchment hue to add lightness. After setting up this very French framework, he added typical British comforts and his own eclectic sense of style wherein a droll Victorian brass chair can find itself in the same vestibule as a scrupulously contemporary Adam Fuss photograph. Zervudachi transformed the basement—formerly a wine cellar—into his dining room and kitchen. Guests are bewitched, he says, when they descend a classic Parisian corkscrew staircase and find themselves in the vaulted, shadowy room for an evening of intimate talk.





Tucked in a vaulted cellar, the dining room (LEFT) features frescoed walls inspired by Zervudachi's life story. The bedroom (ABOVE) contains a habitable sculpture: a big "astrological" bed by Patrice Butler.

For more details, see Reader Information



The entire bedroom is taken up by a bed whose headboard depicts planetary movements. "The room was so small," Zervudachi says, "I had to do something really unusual"

Modern makes a comeback

Over three decades Herman Miller's furniture for the hom epitomized modern design, then the company switched to office systems. Today those icons are back by popular deman



Charles Eames

Ray Eames



George Nelson



Isamu Noguchi



Y JANE MARGOLIES

There are, of course, the lucky collectors who own original ames molded-plywood lounge chairs—the connoisseur's ver- on with wooden not metal-rod legs. They may have bought the iece before 1957, when it went out of production, or perhaps a elative passed it down. Stories circulate about people who icked up a chair at a country auction for a few dollars, or lucked one from a curbside trash heap. The rest of us, cking the $1,500 antiquarians charge for perfect exam- les of one of the most important furniture designs of the entury, have been left unfulfilled.

Until now.

In the forties, fifties, and sixties, the Herman Miller com- any manufactured the elegant and revolutionary residential rniture designs of Charles and Ray Eames, George Nel- on, and Isamu Noguchi—then turned to office furniture. his year the company is returning to its roots; it is reissuing me of its classics under a program called Herman Miller r the Home, and making them available in retail stores.

"Over the years people kept asking us to bring back the old esigns," says Vicki TenHaken, head of the team behind the ew program. Seated before a Hammond map of the United tates planted with red flags indicating stores that have agreed carry the collection, she says, "Finally we got the go-ahead."

The clean-lined designs that are making a comeback are a far y from the heavy, ornate reproductions that the company first roduced. Founded in 1905 in the small town of Zeeland, Michi- an, in an area settled by the Dutch, the Star Furniture Com- any manufactured bedroom suites in Queen Anne and lepplewhite styles. By 1923 Dirk Jan De Pree had worked his ay up from clerk to general manager and had bought the com- any with the help of his father-in-law, Herman Miller, for hom he renamed it. During the Depression few families could fford new furniture, and the small company struggled to survive.

Enter Gilbert Rohde, with a persuasive argument: Families ere living in smaller houses and apartments and moving more ften, the designer pointed out, and lightweight, flexible, easy- -maintain modern furnishings would better suit the new Amer- an lifestyle. Although he knew nothing about design, De Pree had the strength to abandon himself to the wild ideas of others," is younger son later said, and soon launched Rohde's Deco-style ctional sofas, Plexiglas tables, and L-shaped desks.

Rohde died suddenly in 1944, and three years later New York rchitect and *Architectural Forum* editor George Nelson became lerman Miller's design director. His furniture was highly inno- ative: the straight-lined Platform Bench functioned as table, eat, or support for storage cases; the light-looking leather and hrome Sling Sofa did away with springs and a boxy shape; the oconut Chair and Marshmallow Sofa were witty visual puns.

But Nelson did much more than design furniture. He articu- ted the company's guiding philosophy: "1. What you make is nportant. 2. Design is an integral part of the business. 3. The roduct must be honest. 4. You decide what you want to make. There is a market for good design." He convinced the small ompany to launch an advertising campaign ("Why Storm about Modern?" asks a 1957 magazine ad for the Coconut Chair), and e recruited artists like Japanese-American sculptor Isamu oguchi, who conceived the famous free-form glass-topped ble, among other pieces; and Alexander Girard, who created



lively textiles inspired by folk art from around the world.

Most important was the relationship Nelson forged with Charles and Ray Eames. Called America's most important designer since Duncan Phyfe by Arthur Drexler of the Museum of Modern Art in New York, Charles Eames had first attracted attention in 1940 when he collaborated with Eero Saarinen on furniture of molded plywood that was exhibited at the museum. The lean, taut chairs (and later tables) that the Eameses designed for Herman Miller were the result of experiments they had conducted in their Los Angeles apartment. They used a homemade molding contraption powered by a bicycle pump that they called the Kazam! machine, eventually producing plywood stretchers and splints for the U.S. Navy during World War II. Unsentimentally titled DCW, for Dining Chair Wood, the Herman Miller chairs were remarkable for their elegant multiple curves as well as joints where wood was bonded to rubber and metal. Charles Eames later said of the plywood work: "The idea was to do a piece of furniture that would be simple and yet comfortable. It would be a chair on which mass production would not have anything but a positive influence; it would have in its appearance the essence of the method that produced it. It would have an inherent rightness about it, and it would be produced by people working in a dignified way." As the Eameses explored other new materials—molded fiberglass that drew on war helmet technology, for instance—Herman Miller manufactured their furniture designs. The couple also did graphics for Herman Miller and installed showrooms, helping convey the image of Modernism for which the company became renowned around the world.

Gradually, beginning in the seventies, Herman Miller focused on capturing the high-volume sales in the office furniture market. One by one it phased out most of the residential pieces and went out of the retail business altogether. The closest many of us could get to the out-of-production designs were lesser-quality knockoffs.

Today Herman Miller is a Fortune 500 company with operations all over the globe, a progressive environmental program and a participatory management style that was initiated by D. J. De Pree and refined over the years. Yet a visitor to headquarters is struck with the strong presence of the past. Black-and-white photographs of the company's famous designers hang on office walls, Gilbert Rohde antiques and seat-molds for Eames plastic chairs are scattered about. One wonders why the company took so long to bring back the classics.

The Herman Miller for the Home collection includes eight reintroduced pieces, fourteen designs that had been in continuous production but available only through architects or designers (the luxurious Eames leather and cherry lounge and ottoman, for example), along with seventeen recent office designs deemed suitable for the home. How close are the new versions to the originals? As close as possible. "The changes we made were all for reasons of performance and don't affect the appearance," says TenHaken. For instance, the connectors on the 1947 Eames molded-plywood screen, originally a synthetic fabric developed during wartime, are polypropylene mesh. The Nelson Platform Bench is now made in maple, not birch.

A new medallion is stamped on all the reissued pieces to distinguish them from the antiques. The Eames folding screen will cost about $1,300; antiques go for $2,500 to $8,000. The Nelson Platform Bench is about $680; antiques fetch up to $1,000. The company is considering reintroducing more classics, including Nelson's Marshmallow Sofa and Coconut Chair, the Eames wire chair, and perhaps even the earlier Rohde pieces. "It depends on feedback from retailers and the public," says Ray Kennedy, the project manager. Designers, excited by Herman Miller's return to the home, have begun submitting proposals for new residential pieces. At the same time, a separate initiative, furniture for home offices, is in the works.

Do the residential programs mean Herman Miller is moving away from the office business? No, says president J. Kermit Campbell, whose plans are to continue to expand internationally. "There's not the volume in residential that we have in the office field. This has more to do with recapturing part of our heritage."

But the response looks promising, according to TenHaken and Kennedy. Twenty-five retailers—from the Museum of Modern Art Design Store to Limn in San Francisco—have signed up, and a 3,000-square-foot Herman Miller for the Home showroom has just opened in Los Angeles, with museumlike *(Continued on page 140)*



Eames Molded Plywood Lounge Chair

For more details, see Reader Information



Noguchi
Table

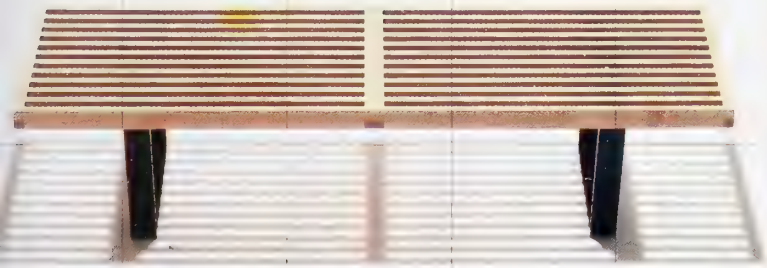
Eames
Molded
Plywood
Coffee
Table



Eames
Molded
Plywood
Folding
Screen



Nelson
Platform
Bench



Eames
Elliptical
Table



Home as still life





A husband and wife who sell antiques in a wing of their house in Paris lead intensely visual lives

BY CHRISTOPHER PETKANAS

PHOTOGRAPHY BY GARY DEANE

Well known to *le tout Paris* for their charming country antiques, Dominique and Pierre Benard-Depalle live in the heart of Paris just as if they were living in the heart of the French countryside, happily innocent of the advances of the late 20th century. Taking tea in the library, with its vintage terra-cotta floor tiles and French windows giving onto an intimate courtyard garden that is informally planted with a great many varieties of boxwood, you could be forgiven for thinking this an old family cottage in some slumbering off-the-map pocket of the Loire Valley.

Set far back from a hectic street in the fifth arrondissement, the sprawling two-story house, which the Benard-Depalles rebuilt virtually from the ground up three years ago, is filled with their collections of gently worn vintage textiles, regional and theatrical costumes, and faience, including shelf upon shelf of Pont-aux-Choux, Creil-Montereau, and dazzling marbleware from Apt and Uzès in the south of France. Competing for space are the whimsical and accomplished bird and animal masks the couple and their seven-year-old daughter, Avril, construct out of odd bits of paper and cardboard on lazy Sunday afternoons devoted to arts and crafts. This is life chez Benard-Depalle: humanly paced, reflective, and provincial in the priority it places on family, friends,

The library faces east for morning sun. Directoire-style bookcases are fronted with fine wire. Masks in foreground made by the family. Open-arm chair is 19th-century Provençal.













On the library table used for writing letters, reading, and assembling objects (THIS PAGE, TOP LEFT AND RIGHT) stands one of Dominique Benard-Depalle's still lifes, including an artist's plaster model and real pumpkin on an old Provençal quilt called a *boutis*. CENTER LEFT: A dwarf Louis XVI dining room console displaying marbleware vase from Uzès, English tole box. CENTER RIGHT: Teatime. BOTTOM LEFT: Daughter Avril on 18th-century chair. BOTTOM RIGHT: Behind the stone flower basket hangs a bird drawing typical of the couple's taste.











Dominique Benard-Depalle waters her garden (TOP LEFT) in her courtyard oasis. TOP RIGHT: A guest room is a repository for antique costumes and textiles: a Breton vest hanging as a work of art on the wall along with Provençal petticoats. ABOVE LEFT: Piled on a chair, a *boutis* quilt, assorted old textiles, vintage straw hat. ABOVE CENTER: Venetian lanterns stand in the entrance hall along with an 18th-century lingerie chest that now houses a collection of shells. ABOVE RIGHT: Pierre Benard-Depalle carrying a still life on canvas.

Life chez Benard-Depalle is humanly paced, reflective, and there is always time for pastimes



proper meals, and pets. There is always time for pastimes.

"The house stands on the site of an old engraver's atelier, and I think of it as a '*tableau vivant*,' a living painting," explains Dominique. "Arranging diverse objects in sentimental and poetic still lifes is one of the ways I have of expressing myself. Each recounts a story about nature, my childhood, the seasons. My things are a medium of travel for me. I am always on one voyage or another—and I don't even have to leave home."

Not even to go to work. The Benard-Depalle shop known as Vivement Jeudi is open just one day a week—*jeudi*, or Thursday—and is actually a three-room adjunct to their residence situated across the courtyard. Says Dominique, "We make no distinction between our private quarters and the shop—everything in one could just as easily go in the other. The only way we know how to run our business is by following our personal taste.

A nineteen-foot custom-made dresser occupies one entire dining room wall (RIGHT) **and displays an extraordinary faience collection. Painted table is a 19th-century French country piece.** ABOVE: **Pont-aux-Choux and Creil Montereau.**

For more details, see Reader [illegible] ion

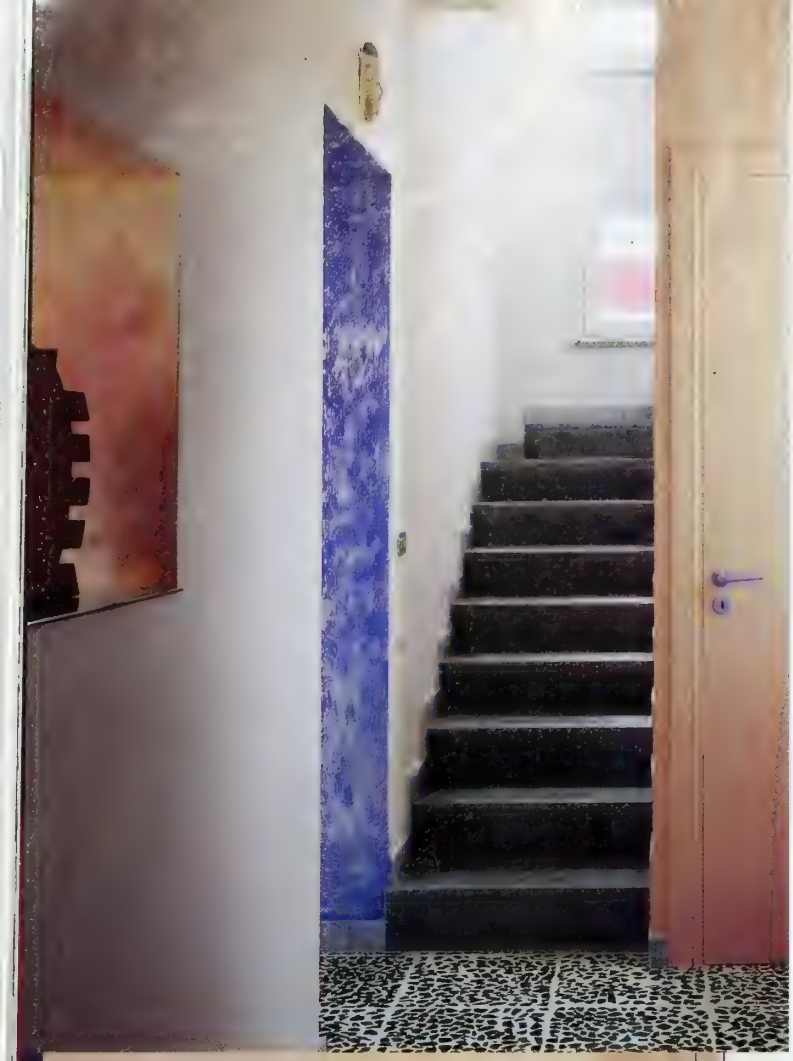


CASA COLORATA

On a hilltop in southern Italy, a farmer's bright new villa takes traditional forms and traditional colors and puts them together in an ummistakably modern way



The red portico extends the living space outdoors. OPPOSITE: Portico curtains soften the flinty landscape. Orange ones in winter reflect warm light into the house and are changed to cool, pale-green cloth in summer.





BY SUSAN ZEVON
PHOTOGRAPHY BY SANTI CALECA

For five generations the same family has farmed this land in the center of the Basilicata region of southern Italy. The present owners have a house in the small nearby city of Matera but often spent the night in a 19th-century building at the center of the dairy farm which also houses the manager's office. The couple, who have a married daughter and three young grandchildren, dreamed of a more secluded place where all could gather. According to family lore there had once been a hilltop house here, and they decided to follow that tradition.

The family chose Milan architects Beppe Caturegli and Giovannella Formica to take on the project "because they know the region very well and love it almost as much as we do." Caturegli says, "The challenge was to create a building that would earn the right to occupy the highest ground and offer the family a good shelter in a landscape buffeted by strong winds."

Although the house is small (there was also the challenge of a $70,000 budget), it is rich in possibilities. All the main rooms open to the outdoors; from each room two or three other interior spaces are seen; and from the tower there is a distant view of the Gulf of Taranto.

The architects felt that in this land of strong contrasts—summer's saffron yellow fields, springtime's many greens—intense colors were called for. Two of them are traditional locally: the earth-red of the building that contains the large living-dining room and the yellow ocher of the tower housing the kitchen. More contemporary is the blue of the studio that serves as both office and nursery, and the white of the space for the staircase and baths. Nature provided its own vibrant surprise. "When the house was nearly finished in the spring," Caturegli recalls, "there sprang up thousands of bright vermilion poppies."



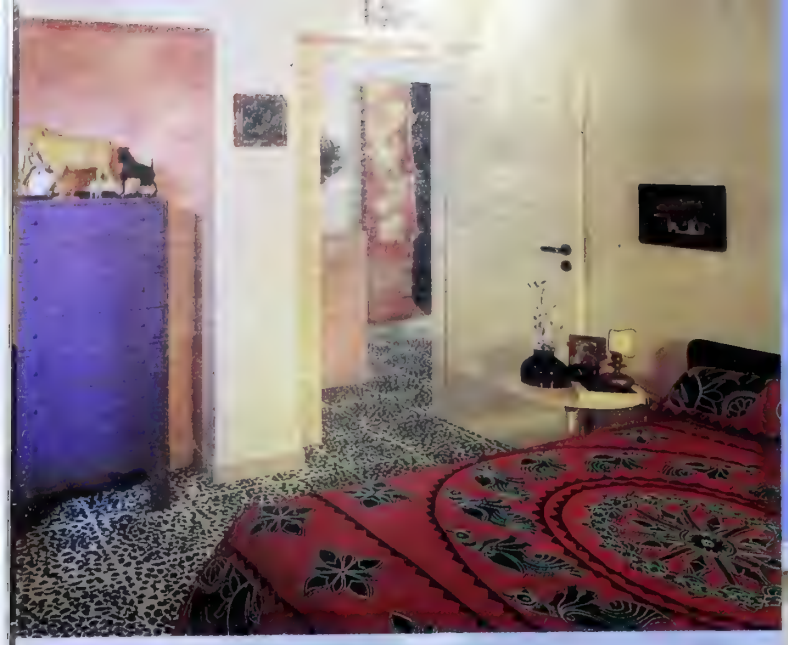
Ground Floor Plan
1. Living and dining room
2. Kitchen
3. Bathroom
4. Storage
5. Studio
6. Covered passage
7. Open-air portico



Second Floor Plan
8. Bedroom
9. Bathroom



True to the Italian tradition, the architects designed many of the furnishings and even works of art. In the living room, paintings and hand-painted decorations on the fireplaces are all by Beppe Caturegli. OPPOSITE ABOVE LEFT: The staircase leads to three bedrooms. To its left in the colored niche, sculpture by Caturegli. OPPOSITE BELOW LEFT: Two hand-painted fir tables designed by Caturegli; colored-glass fruit holder by Giovanella Formica.











Terrazzo tile designed for the house also appears on the roof terrace. LEFT, TOP TO BOTTOM: the master bedroom; four-color house seen from field; from every window, a beautiful scene.

For more details, see Reader Information



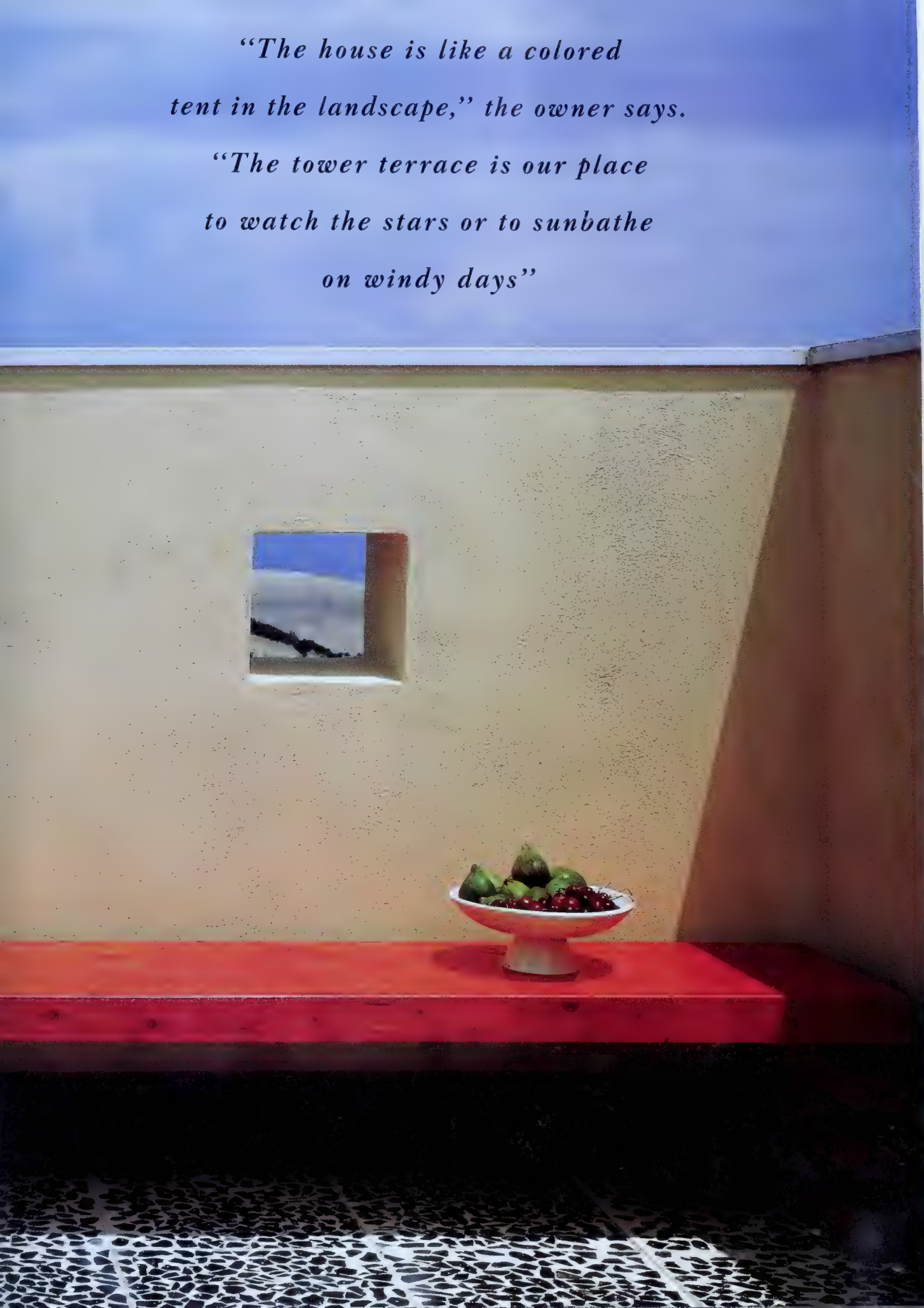
"The house is like a colored

tent in the landscape," the owner says.

"The tower terrace is our place

to watch the stars or to sunbathe

on windy days"



Musical chairs

Who wouldn't love to have a shopful of antiques to draw upon when furnishing the new wing of a house?



An American Empire sleigh bed in Clarence House fabric is the horizontal focal point of the living room of antiques dealers Sid Schatzky and Sheldon Geffner (in the usual order at right). In vertical counterpoint are a painted screen and a wooden column.



BY JUNE KURT
PHOTOGRAPHY BY
LIZZIE HIMMEL

They are robbing the shop again, in broad daylight. This time Sid Schatzky and his partner, Sheldon Geffner, are spiriting a hand-painted Arts and Crafts screen away from their antiques shop in South Egremont, Massachusetts. "Perfect," says Schatzky, placing it near the fireplace of the big new living room.

The chance to try out a choice antique in an evolving room comes with the territory for dealers Geffner and Schatzky, a former art teacher and former illustrator respectively. In 1990 when they added a spacious light-filled living room–bedroom wing to their century-old farmhouse, the furnishable territory more than doubled. Chairs, consoles, lamps, and decorative oddities—both European and American—began parading from shop to house. "And some," says Geffner, "have paraded out again because something more exciting turned up."

The expanded house, half new, half old, faithfully expresses the partners' own changing lives and tastes. For a decade the Geffner/Schatzky Antiques & Varieties shop on Route 23, first specializing in American country pieces,





was a second business attended to on weekends away from two careers in New York City. Moving full-time to the country was a happy change, but one that meant considerably expanding a cramped weekend hideaway.

The house was two small rooms and a kitchen under two tiny bedrooms. "Cozy was an understatement," says Schatzky, who panicked when plans worked out with Sheffield architect Frank Garretson became studs and framing. "The new wing looked so huge I was terrified the result would seem totally disjointed." That it does not is a tribute not only to clever architectural manipulation of low and high spaces, but also to the owners' eye for engaging furnishings. Yes, there are rustic American pieces reflecting earlier interests, but as the shop's emphasis became more European, the dealers' home took on a delicious sense of serendipity. Old kilims and an Eames chair and French Deco club chairs—all repose happily together in the new 18-by-32-foot living room.

Today's addition—the elegant painted screen—fits right in. "But this table," says Geffner, "doesn't it suddenly seem boring next to the screen?" So back to the shop goes the table, and the game continues.





"We acquire nothing for the shop that we would not love for ourselves," says the shop's co-owner Sid Schatzky. THIS PAGE, LEFT TO RIGHT FROM TOP: By a French Art Deco club chair, the découpage globe depicts Heaven, Hell, and Purgatory. Oddities in the entrance: a clock shop's huge tin sign and against the cupboard a wire cello, probably a topiary frame. The original 1880 main room is now a cozy dining room filled with treasures: Italian pineapple chandelier, low French corner cupboard, tramp art heart mirror. Warm-weather dining room is the big screened porch lit by a fixture from a dairy barn. OPPOSITE: Carved console attracts collectibles: tole tree, faience vase, Mexican lamp and, below, 1880s wallpapered trunk.

For more details, see Reader Information


L'Art de Vivre
From Folly to Follies

A rage for roses





A self-confessed rose fanatic built a new house solely for the walled garden its wings would embrace

WRITTEN AND PHOTOGRAPHED BY KEN DRUSE

As you approach the house, winding up the curving driveway, you start to smell the roses—sweet, spicy, fruity, and strong, not the faint and ordinary fragrance of modern hybrids. After you park, you move along the garden wall where square openings have been cut at eye level to allow a peek at the glories inside.

This recent house in the arid hills of Lafayette, California, east of San Francisco, belongs to Diane and Jon Spieler; she is an insurance company executive, he a computer entrepreneur. Diane Spieler had seen roses all her life, of course, but she remembers a 1984 visit to Butchart Gardens in Victoria, British Columbia, as "the first time I really *looked* at them."

The couple lived then in a town house condominium with no allotted planting space, so Diane started growing roses in containers. As she began to read exhaustively about roses, she became interested in antique varieties—those bred before the introduction of the first hybrid tea rose in 1867. She is not a purist, however, and a rose that simply looks "old-fashioned" is allowed in her garden.

Her collection embraces many classes: *Rosa gallica*; ancient hybrids of Alba and Damask; cultivated varieties of Bourbon, Portland, Centifolia, and Moss; two of the China roses that were crossed with the Europeans to create the early hybrid teas; and a few modern roses including 'Peace,' introduced in 1945. "I want them all," she confesses.

The focus of the Spielers' house design was to be a protected garden (this is deer country) so Jock McKay, their architect, devised a U-shaped Mediterranean-inspired stucco building with a wall to enclose the fourth side. The 40-by-50-foot garden was designed by the aptly named Jonathan Plant & Associates as a formal Islamic-style courtyard oasis with stone paths and gravel paving, a fountain and traditional water channel leading to a pool where Japanese Imperial Koi fish live. Lavender and thyme are watered by irrigation capillaries cleverly hidden in the gravel.

Diane Spieler spends the weekends tending her seventy-plus roses, dead-heading faded blooms, and shaping the bushes. In winter she cuts back most of the canes, strips and destroys remaining leaves. And with her husband she attends as many meetings of the Heritage Rose Group as they can fit in.

The exuberance of more than seventy rose plants is contained in a formal garden enclosed on three sides by a U-shaped house and on the fourth by a rose-covered wall broken up into large panels. OVERLEAF: **Some of the old roses in this garden.**



Tuscany Superb,
Gallica, 1848



May Queen,
rambler, 1898



Mme.
Pierre Oger,
Bourbon,
c. 1875



Albéric Barbier,
rambler, 1900



Isaphan
(Pompon
des Princes),
Damask, 1832



Great Western,
Bourbon, 1838



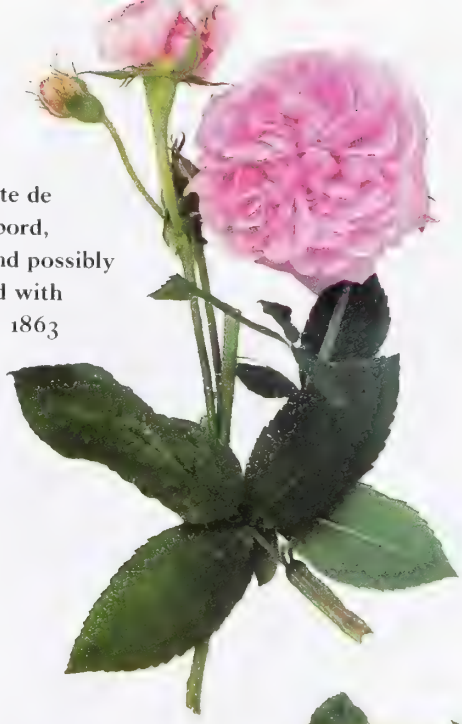
Quatre Saisons
(Autumn Damask),
ancient hybrid



Honorine
du Brabant,
Bourbon o
unknown origin



Madame Hardy, Damask possibly crossed with Alba, 1832



Comte de Chambord, Portland possibly crossed with China, 1863



esprez à Fleur Jaune, -Noisette, 1830



Cardinal de Richelieu, Gallica-China hybrid, 1840



Céline Forestier, Tea-Noisette, 1842



Lamarque, Noisette, 1830

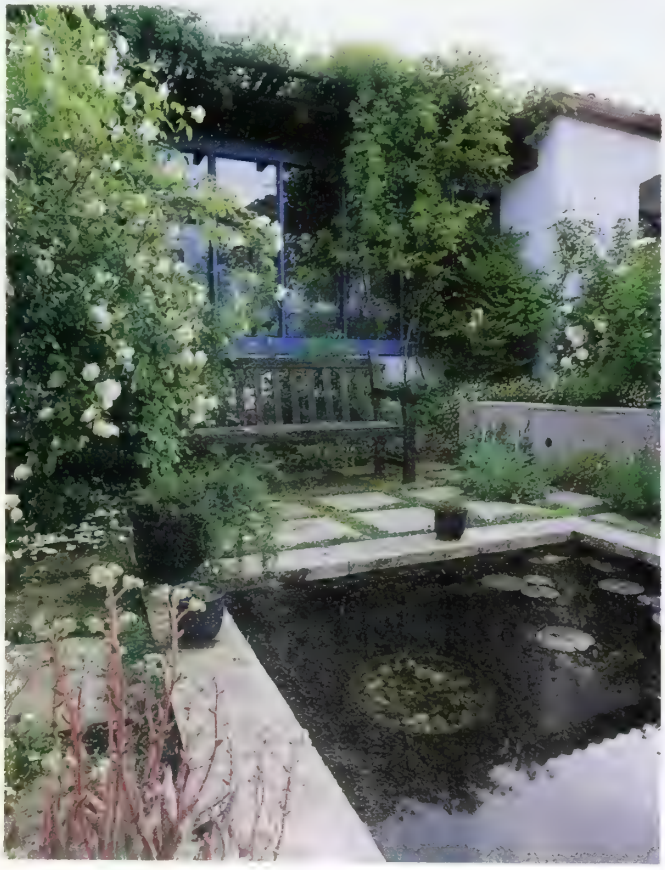


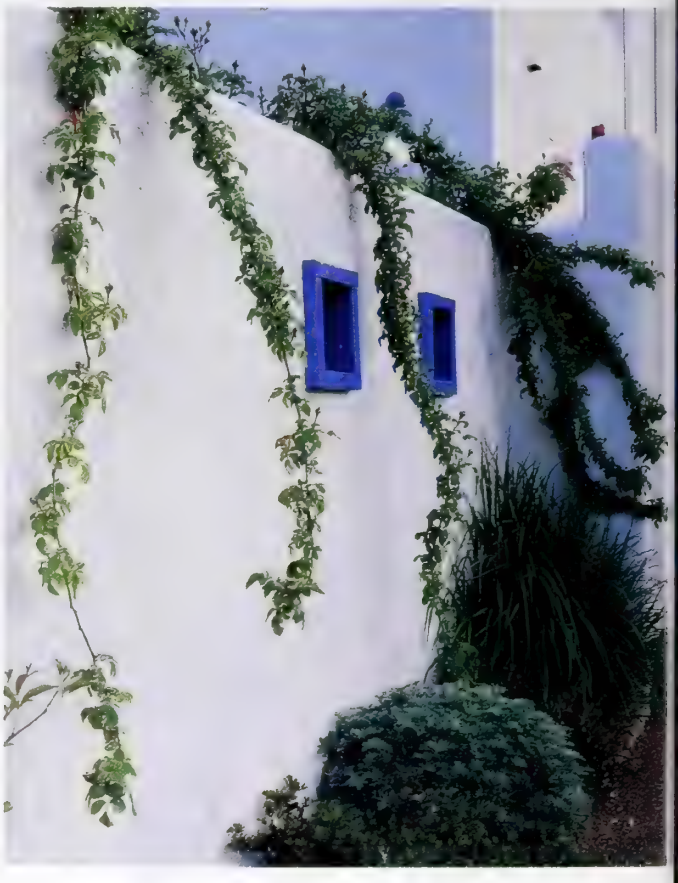
Mme. Issac Pereire, Bourbon, 1881





Stone path (ABOVE LEFT) is lined with roses, herbs, perennials. ABOVE RIGHT: Water, prominent in Islamic garden design, is seen here in a runnel that flows down steps from fountain to reflecting pool. BELOW LEFT: Bench is the place to savor white 'Mme. Alfred Carrière,' and the vigorous climber 'Mermaid,' about to bloom. BELOW RIGHT: 'May Queen' arches over the wall with its garden peepholes. OPPOSITE: The view from the kitchen of climber 'Dainty Bess,' violet 'Cardinal de Richelieu,' a rare single cherry-red 'Papa Hémeray' grown from a cutting, and 'Little White Pet' in foreground.





For more details, see Reader Information





Crash course in slipcovers

They are down-to-earth miracle workers that transform existing furniture. Here are thirty stylish ways using Waverly fabrics



One living room, two ways: In neutral tones (ABOVE), the sofa sports a short fitted cover with laced grommets while club chairs wear softly gathered skirts. Leopard-print tie-on covers let the legs of a French chair show. LEFT: Redone in red, the sofa is now skirted, the leopard's changed its spots for paisley, and the club chairs are covered in crisp stripes. OPPOSITE: A leather chair is something new in a plain self-welted cover or a cozy print with a gathered skirt (INSET). Rush basket, Charlotte Moss. Wicker tray, Treillage.



A "dress" of printed cotton damask (ABOVE) preserves the good shape and hides the bad finish on Queen Anne chairs. OPPOSITE, CLOCKWISE FROM TOP LEFT: A venerable wing chair is charming in a scalloped-hem cover with bowties up the back. A tablecloth in a toile print gets graphic punch from a checked border that also lines the corner pleats. Two ways to skirt the issue: A chair with a damaged back has a full cover with a short box-pleated skirt that starts at the edge of the seat; its partner on the right gets a seat cover alone, with a banded edge and alternate box pleats (more widely spaced) for a straighter line. The settee shows two faces—in traditional toile with a softly gathered skirt, or a short, curve-hugging cover of white denim (THIS PAGE, BELOW). 18th-century Italian iron panel above fireplace, James Hepner Antiques. Watercolor above settee, Katie Ridder Home Furnishings. Wool throw, ABC Carpet & Home.

BY JILL KIRCHNER
PHOTOGRAPHY BY DOMINIQUE VORILLON
PRODUCED BY DARA CAPONIGRO
AND SARAH KAUFMAN

Slipcovers,

once considered a poor cousin to upholstery, are climbing up the family tree. Though never exactly shabby—after all, they slipped onto chairs in the Governor's Palace in Colonial Williamsburg and Drottningholm Palace in Sweden long ago—they are now resolutely chic. House Beautiful teamed up with Waverly Fabrics to show a houseful of ways in which slipcovers can transform your furniture, on these pages, and in a new video that you can order. We have done a living room two different ways to illustrate how the style of the slipcover—short or long, loose or tight, classically tailored or softly ruffled—can make a difference. In each version, one beige and one red, a variety of prints is unified by an essentially monochromatic color scheme for a fresher, more modern look. Both rooms balance softly skirted and floor-length slipcovers with others that are fitted, clean-lined, short. Details like piping, ties, banding, and grommets add even greater individuality.



In the dining room shown here, blue-and-white prints help bridge a hodgepodge of furniture styles, clothing black-lacquered chairs in a head-to-toe floral, revealing the back of a country Chippendale chair, skirting the stodgy image of a wing chair. Chair skirts and tablecloths draped to the floor provide a warm contrast to the legginess of a dining room table and chairs.

Strategic slipcovering can help a room change seasons or styles without your having to undertake a complete overhaul. In two different versions of the bedroom











The cane chair that was bare in the living room view gets a simple peppermint-stripe cover (BELOW). It is banded with a section of striping turned on its side.



Fitted, fitter, fittest: A variety of details affect the formality of a slipcover. In the living room, the golden self-stripe cover (ABOVE) follows the curved back of the sofa, stops short of the floor to show some leg, and cinches at the corners with grommets. BELOW LEFT: A cotton/linen cover is softly gathered just at the corners for a pretty compromise between fitted and full. BELOW RIGHT: Tailored covers with double-pleated corners suit these crisp stripes; the side pocket is a handy detail for stowing magazines or the remote control. Antique ice bucket (with tulips), Ann Morris Antiques. Basket, John Rosselli.









One important factor is how much chair you want to show: In the bedroom, the striped cover (ABOVE LEFT) hides mustard-yellow upholstery, but reveals the chair's tapered legs; self-welting outlines its form. ABOVE RIGHT: A simple boxed cover shows off this chair's graceful back. The cover drops slightly below the seat, with a slim border of checks. BELOW: This chaise is fully covered, but contrasting piping makes the most of its trim lines. A wave-and-dot pattern appliquéd to the skirt makes it amusing and memorable.



A knife-pleated skirt, all the pleats going in one direction, gives this bedroom chair a swish of mininity (ABOVE). The screen vas slipcovered as well, with the panels tied together. The oman window shade is denim, lged in green and hung upside down for privacy and light.



shown here, many of the elements stay the same: chair covers, dust ruffle, window shades. But changing just a few pieces—the duvet cover, headboard, and ottoman—gives it a more rustic or wintery feel. The dark green-and-white stripe on chairs and bed forms the base: An airy fern print and apple-green stripe lighten it; the plaid and check warm it.

When deciding on a slipcover style, think about the finished silhouette. Do you want something straight-lined, softly flared (box pleats), or full and flounced (floor-length gathers)? Slipcovers can either accentuate or alter a piece's own lines. A tight-fitting cover mimics upholstery, a looser fit gives a more casual feel. Welting draws attention to shape; in a contrasting color, the emphasis is even stronger.

To learn more about slipcovers—how to choose fabrics, how to select a style, contract a workroom or how to devise your own pattern—study House Beautiful and Waverly's new video, "Decorating with Slipcovers."

To order our videotape "Decorating with Slipcovers" by credit card, call 1–800–888–4078 and ask for department 594. Or send check or money order for $19.95, plus $4.50 postage and handling, to P.O. Box 11657, Dept. 594, Des Moines, IA 50340-1657.



The warm-weather bedroom (ABOVE AND OPPOSITE) has a duvet cover in spring greens. Upholstered headboard is slipcased in natural denim edged in green. LEFT: Winter's duvet cover is red tartan faced with a check, and headboard is sheathed in a bold camp-blanket stripe. INSET, OPPOSITE: Even the footstool changes step with a jaunty skirt or a patchwork plaid cover. 1920s silver-plated lamp, Full House. Shaving mirror, Hope & Wilder Home. Bronze vase, William Lipton.

For more details, see Reader Information



Ribbon pastas have an affinity for silky butter- and cream-based sauces, while oil-based sauces tend to make them heavy and gummy. Ribbon pastas include the popular fettuccine along with (RIGHT, FROM LEFT) tagliatelle, pappardelle, and tagliolini. Look for "nests" of dried egg-based pasta in the market. ABOVE: A bowl of Fettuccine al Limone combines dried store-bought egg fettuccine with a deliciously tangy lemon cream sauce. The recipe is from Marcella Hazan's son Giuliano's *The Classic Pasta Cookbook*.



Spaghetti and other long dried pastas such as linguine and bucatini (RIGHT) are best paired with zesty tomato-based and olive oil–based sauces, which cling to the pasta when twirled on a fork. For warm weather, a version of Spaghetti alla Checca (BELOW). The pasta is tossed with tomatoes, both red and gold, kalamata olives, basil, balsamic vinegar, and olive oil. Also good with spaghetti: aglio olio (garlic, olive oil, and parsley sauce), tuna sauces, or the anchovy-based puttanesca. Linguine is the perfect size and texture for clam and fish sauces.



Endlessly versatile, pasta has become a mainstay of the American diet. There are as many varieties of dried pasta as there are sauces to go with them, but not every pasta goes with every sauce. Cookbook author Giuliano Hazan says pairing pastas and sauces "is not a question of mere authenticity, but of attaining the best complement of flavor and texture." Here, some winning combinations

BY JANE ELLIS PHOTOGRAPHY BY DANA GALLAGHER

Pasta partners



Pasta in brodo (in a broth) lends oomph to clear, fine soups, such as the simple homemade chicken broth with stellette (ABOVE). Small pasta shapes (right, CLOCKWISE FROM LEFT: alphabets, small bowties, and stellette) are often called pastina. Minestrone, the classic Italian soup, combines pastina with a variety of vegetables, and Pasta e Fagioli is made with pastina and beans. Today you can buy varieties shaped like Christmas trees, hearts, and animals.

Sturdy tubular pastas are hearty enough to stand up to sauces that have chunks of meat, poultry, or vegetables. Examples (ABOVE, FROM LEFT): garganelli, rigatoni, and penne. LEFT: Penne with a sauce of broccoli rabe and lightly toasted pine nuts. Penne, macaroni, and elbow pasta are also good with cauliflower and broccoli sauces and creamy cheese or sausage sauces.



The quintessential pasta sauce, a ragù is best with pastas that catch the meaty sauce in their cavities. ABOVE: Gnocchi-shaped pasta with a ragù or stew that includes both dried porcini and fresh shiitake mushrooms along with cubed veal. Special shaped pastas (LEFT, creste di Galli, gnocchi, and orecchiette, to name a few) work well with most vegetable and meat sauces.

Recipes follow. For more details, see Reader Information

FETTUCCINE AL LIMONE

from Giuliano Hazan's
The Classic Pasta Cookbook
(Dorling Kindersley)

- **3 tablespoons sweet butter**
- **2 tablespoons freshly squeezed lemon juice**
- **1 teaspoon finely chopped lemon zest**
- **1 cup heavy cream**
- **Salt and freshly ground black pepper to taste**
- **Coarse salt**
- **1 pound dried egg fettuccine, tagliatelle, or pappardelle**
- **½ cup freshly grated Parmesan cheese, preferably Reggiano**
- **Slivered lemon zest for garnish**

In a large skillet over medium high heat, melt butter. Add lemon juice and chopped lemon zest and continue to cook for 30 seconds. Add cream, salt, and pepper and cook, stirring frequently, until sauce has reduced by half. Remove the skillet from the heat and set aside.

In a large stockpot, bring 4 quarts of water to a boil and add coarse salt to taste. Add pasta and cook until al dente, about 7 to 8 minutes. Drain.

Add pasta and cheese to the skillet and cook over medium heat, tossing gently until pasta is well coated with sauce, about 15 seconds. Garnish with slivered lemon zest. Serve immediately. Serves 6.

PENNE WITH BROCCOLI RABE AND PINE NUTS

from Sally Schneider, author of
The Art of Low Calorie Cooking
(Stewart Tabori and Chang)
and the forthcoming A New Way to Cook
(William Morrow)

- **½ cup lightly toasted pine nuts**
- **1½ pounds broccoli rabe, or other bitter greens, rinsed and stems trimmed**
- **Salt to taste**
- **¼ cup extra-virgin olive oil**
- **4 to 5 garlic cloves, peeled and sliced thin**
- **Freshly ground black pepper to taste**
- **Coarse salt**
- **1 pound dried penne, macaroni, or rigatoni**
- **2 tablespoons sweet butter at room temperature, optional**
- **¼ cup freshly grated Pecorino Romano cheese**

Spread pine nuts in a single layer on a baking sheet and bake in a preheated 4[illegible] oven for 5 to 7 minutes. Stir once or twice during baking. Remove pan from oven and immediately place nuts on a plate to cool. Set aside.

In a medium saucepan, cook the broccoli rabe in ½ cup salted boiling water until tender but not mushy, about 5 minutes. Drain. When cool enough to handle, coarsely chop. Set aside.

In a large skillet over medium heat, heat olive oil for ½ minute. Reduce heat to low, add garlic and cook slowly until golden brown. Add broccoli rabe and sauté for 2 to 3 minutes. Season with salt and pepper to taste, remove skillet from the heat and set aside.

In a large stockpot bring 6 quarts of water to a boil and add coarse salt to taste. Add pasta and cook until al dente, about 9 minutes. Drain.

Place pasta in a warm bowl, toss with broccoli rabe, butter, and cheese. Garnish with pine nuts. Serve immediately. Serves 4 to 6.

PASTA SHELLS WITH WILD MUSHROOM MEAT RAGU

from Sally Schneider

- **2 ounces dried porcini mushrooms**
- **1 tablespoon sweet butter**
- **2 tablespoons extra-virgin olive oil**
- **2 medium carrots, peeled and finely chopped**
- **2 garlic cloves, peeled and finely chopped**
- **15 sprigs Italian parsley, leaves only**
- **1 large onion, peeled and finely chopped**
- **½ pound boneless veal shoulder, lean beef, lamb, or game meat, cut into ¼-inch cubes**
- **½ pound shiitake mushrooms, cleaned**
- **1 cup dry red wine**
- **Salt and freshly ground black pepper to taste**
- **1½ pounds ripe, fresh tomatoes, finely chopped, or 1½ pounds canned tomatoes, preferably imported Italian, drained and finely chopped**
- **1 cup chicken broth, preferably homemade, or low-sodium canned**
- **Coarse salt**
- **1 pound medium-sized dried shell-shaped pasta, farfalle, fusilli, or orecchiette**
- **½ cup black Greek olives, pitted and sliced**

In a small bowl, soak porcini mushrooms in 2½ cups lukewarm water for 30 minutes. Remove mushrooms with a slotted spoon and reserve.

In a 2-quart flameproof casserole over medium heat, melt butter and olive oil. Sauté carrots, garlic, parsley, and onion for 10 minutes, stirring frequently with a wooden spoon. Add veal to the casserole and cook until meat is browned, about 10 minutes. Add porcini and shiitake mushrooms, stir, and cook for 10 minutes. Add the red wine, stir, and continue to cook for 15 minutes. Season sauce with salt and pepper and stir until well combined.

Reduce the heat to low, add tomatoes to casserole and simmer, stirring frequently with a wooden spoon, for 30 minutes. Add ½ cup of broth and cook, covered, for 15 minutes. Add remaining broth and cook, covered, for 15 minutes. Taste and correct seasonings. Uncover casserole and continue to cook until the sauce has thickened, about 10 to 15 minutes.

In a large stockpot bring 6 quarts of water to a boil and add coarse salt to taste. Add pasta and cook until al dente, about 9 to 12 minutes.

While pasta is cooking, add olives to the sauce and cook over medium heat, uncovered, until sauce is hot, about 5 minutes.

Drain pasta, transfer to a warm bowl, and toss with sauce. Serve immediately. Serves 4 to 6.

SPAGHETTI WITH FRESH TOMATO SAUCE AND OLIVES

from Sally Schneider

- **1 pound ripe red and yellow tomatoes, halved, cored, seeded and diced, about 2 cups**
- **¼ cup minced shallots**
- **2 tablespoons balsamic vinegar**
- **⅓ cup fresh chopped basil**
- **2 tablespoons mixed minced herbs, such as thyme, tarragon, coriander, fennel tops, or Italian flat-leaf parsley in any combination**
- **½ cup kalamata olives, pitted and sliced**
- **Freshly ground black pepper to taste**
- **2 tablespoons extra-virgin olive oil**
- **Coarse salt**
- **1 pound spaghetti, linguine, or bucatini**
- **½ cup freshly grated Parmesan cheese, preferably Reggiano**

In a medium bowl add tomatoes, shallots, balsamic vinegar, basil, mixed herbs, olives, and pepper. Drizzle olive oil over the top. Set mixture aside.

In a large stockpot, bring 6 quarts of water to a boil and add coarse salt to taste. Add pasta and cook until al dente, about 6 to 8 minutes. Drain pasta and transfer immediately to a warm serving bowl. Add tomato mixture and toss. Serve with cheese and coarse ground pepper. Serves 4 to 6.

enne d'Allessandria

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Penne d'Allessandria

6 red bell peppers, quartered, seeds and stems discarded
6 Tbsp. Bertolli Extra Virgin Olive Oil
Salt and freshly ground black pepper
1 lb. large white mushrooms, sliced
1/2 cup packed Italian parsley leaves
1 Tbsp. fresh oregano leaves
1 Tbsp. fresh thyme leaves, stripped from stems
2 garlic cloves, coarsely chopped
1 lb. Italian sausage, sliced (removed from casings)
1 lb. penne or other tubular pasta shape
1/4 cup reserved pasta cooking liquid
Grated Parmigiano-Reggiano, to taste

1. Heat oven to 450°F. Cut pepper quarters into 1/2" thick diagonal pieces. Place in 13x9" baking dish. Drizzle with 3 Tbsp. of olive oil; salt, pepper to taste. Bake until peppers are charred on edges and tender, stirring occasionally, 30-40 min. Remove from oven.

2. Finely chop parsley, oregano, thyme, garlic together; set aside. Heat 3 Tbsp. of oil in large non-stick skillet. Add mushrooms, cook, stirring, over medium high heat until mushrooms are tender and golden brown. Add chopped herb and garlic mixture; saute, stirring, 2 min. Sprinkle with salt, pepper, transfer to side dish. Wipe out skillet.

3. Place sausage into skillet, cook, stirring, over medium high heat, until sausage is browned. Transfer to strainer, drain. To baking dish with roasted peppers, add mushroom mixture and sausage. Cover with foil. Keep warm in oven, set at lowest temperature.

4. Boil large pot of water. Stir in penne, salt, to taste. Cook, stirring frequently, over high heat, until pasta is tender. Ladle out 1/4 cup pasta cooking liquid, reserve. Drain pasta.

5. In large deep platter combine pasta, red pepper, mushroom and sausage mixture. Stir to combine. Add pasta cooking liquid to moisten pasta. Sprinkle with cheese. Serves 4.

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BUCATINI WITH PANCETTA, PECORINO, AND BLACK PEPPER

from Patricia Wells' Trattoria
(William Morrow and Company, 1993)

Sea salt
8 ounces dried Italian bucatini
2 ounces pancetta (or very lean top-quality bacon blanched for 1 minute in boiling water and drained thoroughly), cut into matchsticks
1 tablespoon extra-virgin olive oil
1 cup freshly grated pecorino cheese
Freshly ground black pepper to taste

In a large pot, bring 3 quarts of water to a rolling boil. Add 1½ tablespoons salt and the bucatini, stirring to prevent the pasta from sticking. Cook until al dente. Drain the pasta, leaving a few drops of water clinging to the bucatini so that the sauce will adhere.

Meanwhile, in a large skillet, combine the pancetta or bacon and oil over moderate heat. Sauté until the pancetta or bacon is a rosy color but not crisp, 2 to 3 minutes. Add the drained pasta to the skillet and, using two forks, toss quickly and thoroughly with the pancetta. Add the cheese, sprinkle generously with black pepper, and toss again. Cover and let rest over low heat for 1 minute to allow the pasta to absorb the sauce. Serve immediately. Serves 2 as a main course, 4 as a first course.

SPAGHETTI WITH GARLIC, OIL, AND HOT PEPPERS

from Patricia Wells' Trattoria
(William Morrow and Company, 1993)

Sea salt
1 pound dried Italian spaghetti
½ cup plus 2 tablespoons extra-virgin olive oil
6 plump fresh garlic cloves, minced
½ teaspoon crushed red peppers (or hot red pepper flakes), or to taste
½ cup fresh flat-leaf parsley leaves, snipped with scissors

In a large pot over high heat, bring 6 quarts of water to a boil. Add 3 tablespoons salt and the spaghetti, stirring to prevent the pasta from sticking. Cook until al dente. Drain.

Meanwhile, in an unheated large skillet, combine ½ cup of the oil, garlic, red pepper, and a pinch of salt. Toss and cook over moderate heat just until the garlic turns golden but does not brown, 2 to 3 minutes.

Add the drained pasta to the skillet with the sauce. Toss, add the remaining 2 tablespoons of oil, toss again and cover. Let rest off the heat for 1 to 2 minutes to allow the pasta to absorb the sauce. Add the parsley and toss again. Transfer to warm shallow bowls and serve immediately. (Traditionally, cheese is not served with this dish.) Serves 6.

STELLETTE IN BRODO

Pasta in Chicken Broth

4 cups good-quality chicken broth, preferably homemade (see recipe below), or low-sodium canned
6 ounces dried miniature soup pasta: small bowties, alphabets, or stellette
4 tablespoons freshly chopped chives, tarragon, basil, or chervil
Salt and freshly ground black pepper to taste
¼ cup freshly grated Parmesan cheese, preferably Reggiano

In a stockpot boil chicken broth and cool pasta until it is al dente, about 3 to 4 minutes. Remove pan from heat. Evenly divide soup among 4 warmed soup plates, garnish each portion with herbs, salt, pepper, and cheese. Serve immediately. Serves 4.

CHICKEN BROTH

3 pounds skinned chicken legs and thighs or an equal amount of bones and trimmings
1 small onion, coarsely chopped
1 carrot, coarsely chopped
1 rib celery, coarsely chopped
1 bay leaf
A few sprigs fresh thyme, or ½ teaspoon dried
A few sprigs parsley
½ teaspoon salt

Using a meat cleaver, cut each chicken piece into 3 or 4 pieces. Set aside.

In a large heavy saucepan, scatter the vegetables, bay leaf, thyme, and parsley. Add the chicken pieces and enough cold water to cover by about 3 inches. Over moderate heat, bring the water to a simmer. Reduce heat to maintain a low simmer. Skim the surface of the water periodically until the liquid is almost clear.

Over moderately low heat, continue to simmer stock for 3 hours or until the liquid is reduced by half.

Set a fine-mesh strainer over a large bowl. Ladle the stock into the strainer. Transfer the bones to the strainer to drain. Discard the bones. Stir in the salt.

Freeze the stock for about 20 minutes until the fat rises to the surface and congeals. Skim off fat with a spoon. The stock will keep refrigerated for 3 days or frozen for several months. Makes 1 quart. ■



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Shredded bliss

BY DORIS TOBIAS

Tossed with zesty vinaigrettes and aromatic herbs, grated raw vegetables make crunchy appetizers and flavorful garnishes for meat, fish, and chicken. Use a hand grater or food processor for preparing mounds of brilliant orange carrots; burgundy beets; ivory, nutty-flavored celery root; snowy white radishes and sweet, crisp jicama—a native Mexican root vegetable that tastes surprisingly like a water chestnut.

GLOSSY GRATED CARROTS

6 large carrots, peeled
1 small onion, peeled
⅓ cup extra virgin olive oil
Juice of ½ lemon
Juice of ½ orange
2 dashes Tabasco sauce
1 small green bell pepper, trimmed, seeded, and finely shredded
2 tablespoons chopped fresh dill, for garnish
Salt and freshly ground black pepper to taste

Using a food processor fitted with a thin shredding disk, or a hand grater, grate carrots and onion and transfer to a large mixing bowl.

Add remaining ingredients except green pepper and dill and toss lightly. Season with salt and pepper. Cover bowl and chill several hours in refrigerator. The salad can be made to this point up to 24 hours in advance.

Add green pepper just before serving. Toss to combine well.

To serve: Sprinkle salad with dill and toss. Serves 4 to 6.

TANGY BEETS

6 large beets, trimmed and peeled
1 small onion, minced
¼ cup light olive oil
¼ cup cider vinegar
1 teaspoon Dijon-style mustard
1 teaspoon celery seeds
Salt and freshly ground black pepper to taste

Using a food processor fitted with a fine shredding disk, or a hand grater, finely grate beets and transfer to a large mixing bowl. Add onion and combine well. Season with salt and pepper. Set aside.

In a cruet or small bowl, combine remaining ingredients. Shake or whisk lightly to blend vinaigrette. Pour vinaigrette over beet mixture and toss to coat. Cover and refrigerate for several hours—up to 24—before serving. Serves 4.

CRISPY RADISHES

Big globe-shaped black radishes have crisp, white flesh and a nice biting flavor. Long white icicle radishes are also crisp, but with a much milder taste. Japanese daikon radishes, long and cylindrical, are mild and just a bit more watery. Shredded into thin strands, these radishes meld marvelously with roast chicken or broiled fish.

1½ pounds black or icicle or daikon radishes
⅓ cup light salad oil
⅓ cup rice wine vinegar
1 tablespoon light soy sauce
3 tablespoons finely chopped fresh parsley or cilantro
Salt and freshly ground black pepper to taste

Peel and trim radishes. Using a food processor fitted with a fine shredding disk, or a hand grater, finely grate radishes. Transfer to a large serving bowl and set aside.

In a small bowl whisk together oil, vinegar and soy sauce. Pour vinaigrette over grated radishes, toss, cover, and chill for several hours in refrigerator. Just before serving, sprinkle with parsley or cilantro. Season with salt and pepper. Serves 4 to 6.

ZESTY CELERY ROOT

1 large celery root, about ¾ pound, trimmed and peeled
½ lemon, plus ¼ cup freshly squeezed lemon juice
⅔ cup mayonnaise
2 to 3 tablespoons grainy Dijon-style mustard
Salt and freshly ground black pepper to taste

Immediately after trimming and peelin celery root, rub with lemon half to preven browning. Set aside.

In a large serving bowl add lemon juice

Grate celery root into thin shreds an quickly transfer to the large bowl.

In a small bowl combine mayonnaise an mustard. If the mixture seems too thick, add little lemon juice. Add the mayonnaise mix ture to celery root and toss to blend well. Sea son with salt and pepper. Cover bowl and chi until ready to serve. Salad can be made up t 24 hours ahead. Serves 4 to 6.

JICAMA WITH LIME VINAIGRETTE

This crisp, sweet-tasting root vegetable i somewhat turnip-shaped but larger than turnip, with a light-brown skin.

1 jicama, ¾ to 1 pound, peeled and cut into quarters
Juice of 2 large limes
4 tablespoons light olive oil
¼ teaspoon dried oregano
Salt and freshly ground black pepper to taste

Using a food processor fitted with a fin shredding disc, or a hand grater, finely grat jicama and transfer to a medium serving bow Set aside.

In a cruet or a small bowl combine remain ing ingredients for vinaigrette. Shake or whis to combine well. Pour over jicama and toss t coat. Cover bowl and chill in refrigerator unt ready to serve. This salad can be made up t 24 hours in advance. Serves 4 to 6. ■



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Continued from page 88

"it was a perfect background for the primitives I adore." He added seven balconies, each with French doors. "In summer I open all the doors to feel the breezes from the river and hear the sound of rushing water."

Moore always had dogs but now that he lives in the country his menagerie includes cats, ducks, geese, chickens, sheep, and twenty white doves. "Memories of my family's farm have surfaced," says the designer, who grew up in a small Georgia town. "My grandfather had sixteen hunting dogs as well as pigs, cows, and chickens."

The mill setting is rather rustic for some of Moore's fine painted pieces, but he could not bear to part with any of them. He made the japanned bed in the master bedroom less grand with a crazy quilt, and put beside it a country chest of drawers. "When pieces are compatible in scale you can juxtapose the very simple and the very grand," he says.

The exotic faux-leopard canopy on the bed shows the influence of Rose Cumming, the legendary decorator for whom Moore worked in the 1960s after graduating from the Parsons School of Design. (He later spent five years at Parish-Hadley.) "Nothing about Cumming's decorating was mundane," he says. "She was doing dark lacquered rooms when everyone else was using pale blue and green. You could not be around her and not want to be daring and exotic."

Certainly some of Moore's masterful mixes are exotic—even daring at times—but never at the expense of comfort. "I hate the kind of decorating where no one feels at home," says the designer who was aiming for the ease of the typical English country house, where the decorating is never intimidating because everything seems to have fallen into place quite naturally. He obviously succeeded: Friends, first-time visitors, and overnight guests are completely at home in every room, and his four pugs and two cats, which have the run of the house, seem to feel the same. Moore issues a gentle warning to anyone who wants to try this "undecorated look": "It's like arranging a bouquet of flowers to look spontaneous. It takes a lot more time than sticking long-stemmed roses in a vase." ■



MODERN MAKES A COMEBACK
Continued from page 99

exhibits, furniture vignettes, a small art and architecture library, and VCRs showing films the Eameses produced. In addition, Herman Miller has set up a toll-free number so customers can order over the phone (so far, the Eames molded-plywood lounge chair is the best seller). The first call came from Rick Risser of Mesquite, Texas. "He said the antiques were so expensive," recalls Jane Rohlck, who has been handling 15 to 50 calls a day, "but he wanted the real thing."

In the product test lab at Herman Miller, where just-made furniture is pounded with weights, dragged across the floor and cooked inside heat and humidity chambers, two Eames molded plywood chairs have just been put through their paces. Giving a visitor a tour recently, Teresa Kenyon paused before the chairs. "Usually we have one problem or another with new designs because we are still working out the kinks," she observes. "But these look like they are in pretty good shape." ■

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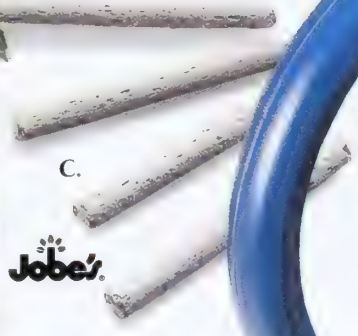
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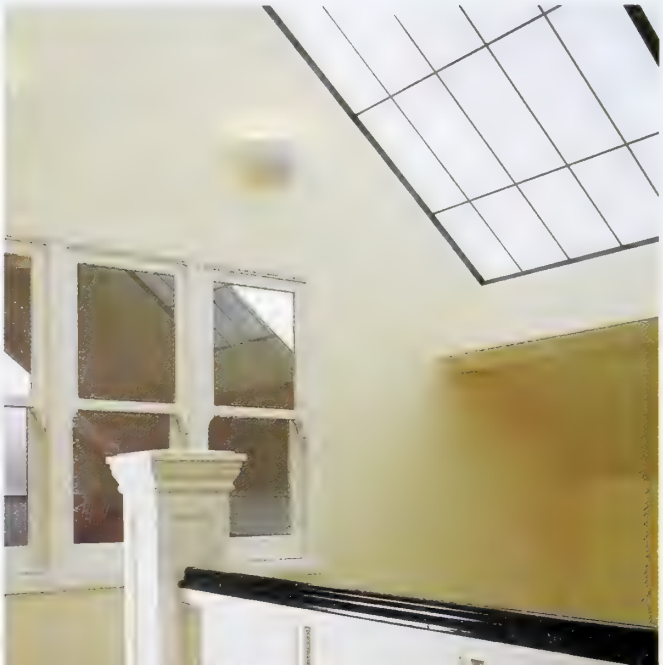
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We zero in on three high-spirited answers to common old-house problems: a skylit staircase, a lattice-covered wall, and a whimsically detailed bathroom—all marked by unbridled imagination and a cheerful nod to the past

Uncommon solutions



A San Francisco couple extended a late-Victorian staircase up an additional flight to the top floor (TWO VIEWS, ABOVE). "The house never would have worked properly without it," owner Gaylord Dillingham says with conviction.

BY CARA GREENBERG

Fresh flights of design imagination are always welcom in remodeling, especially when the roots of the problems the address go as far back as the last century. In the trio of project shown here, dreary conditions—a dark back stairwell in a Sa Francisco Victorian, the deteriorating brick facade of a ro house in Brooklyn, and a hopelessly out-of-date bathroom in Connecticut weekend house—were cleverly remedied.

The three-story 1885 house in San Francisco's Pacifi Heights belonging to Gaylord Dillingham, a dealer in 18th century English furniture, and his attorney wife Nicole, wa "tired," Dillingham says.

Traffic flow was one problem. The only access to the top floor bedrooms was a dark, narrow stair once used by servant "You had a sense of having to sneak up there," Dillingha says. "We wanted to incorporate the third floor into the rest the house." And they wanted the house to look as though had never been altered at all.

Architects Peter Grover and Karl G. Smith II were hired t extend the existing main staircase that linked the two lowe floors all the way to the top of the house, a project that co $40,000. Most of the fancy in this case came from the origin architect, who had created an idiosyncratic stair rail and balus ter that melded elements of two design movements of th time—sensuous Art Nouveau and geometric Arts and Craft

First, a hole was cut and framed in the third floor; the trenches were dug in the basement and structural posts sunk i concrete and run up to the third floor to support the new figh

Current building codes created a challenge: The stair rai ing needed to be five inches higher than when the house w first built. Using the existing flight of stairs to make a templat contractor Ray Somberg increased proportions by the percen age needed to bring the baluster height to code, then used

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An overlay of wooden latticework modeled on those of old European gardens (ABOVE) concealed a wall and transformed a bare Brooklyn backyard (RIGHT). BELOW: Silhouettes of famous faces provide unexpected amusement in this bathroom.

For more details, see Reader Information.

Lattice turned an eyesore — the brick back of a Brooklyn rowhouse — into an asset

a jigsaw to carefully cut the quirky shapes out of MDF, a high-density particle board with a smooth finish. Redwood and fir were used for railing caps and newel posts, respectively.

Suspended over the stairwell like an immense shoji screen is a new 9-by-15-foot skylight. Made of Kalwall, a 5-inch-thick translucent plastic sandwich with insulation in the middle, it catches and reflects light deep into the recesses of the once-dim house.

Central Brooklyn is the last place you would expect to see an element of garden design borrowed from Versailles, but that was one of the inspirations for Houston garden writer and designer William C. Mulligan's treatment of the rear wall of Tim Bradley and Lolly Nolen's brownstone. Ornate garden lattice, according to Mulligan, who is the author of a forthcoming book on lattice gardening, was an invention of Louis XIV's carpenters.

Many homeowners would have had their rusticating brickwork pointed and waterproofed and stopped there. The couple given Mulligan's services as a gift by Nolen's father, who had heard Mulligan lecture on garden architecture at the New York Botanical Garden, had the designer conceive a classically inspired lattice overlay that would completely mask the two lower floors of the building, including a telephone junction box and a tangle of wires.

Lattice can serve other functions—supporting climbing vines, offering shade, screening wind, or providing privacy from neighbors. Here it camouflages a drab surface, adding decorative dimension to an otherwise featureless plane.

Using pressure-treated, rot-resistant pine, carpenter Brian Fee custom-milled the lath into ⅝-by-1-inch strips, which were assembled according to Mulligan's rectilinear design and mounted 2 to 3 inches away from the building with 1-by-1-inch cleats, which are strips of wood attached to the brick. (The small porch and wooden deck were already in place.)

The cost was about $3,000, including a toolshed in the yard, reflecting some savings because Bradley participated in the construction. "We do all our entertaining out there when it's warm," Nolen says. "It's like having a living room outside."

Surgery was mostly cosmetic in the late-Victorian weekend house bathroom undertaken by New York designer Happy Martin. "It was in disastrous shape, with a peculiar roofline," she recalls. "But it was an opportunity to have some fun."

The walls were patched and painted, the floors stenciled with staggered daisies and fleur-de-lis, and the outside of the vintage tub marbleized with oil-based paint. The sink skirt was made of loosely woven taupe burlap. A sense of humor is evident in the decoration of the angled walls above the sink, with silhouettes of people from movies and music. The unexpected group includes Cary Grant, Louis Armstrong, Audrey Hepburn, and Charlie Chaplin. Martin traced silhouettes from photographs, enlarged or reduced them as necessary, retraced them onto the walls, and filled them in with black paint. ■

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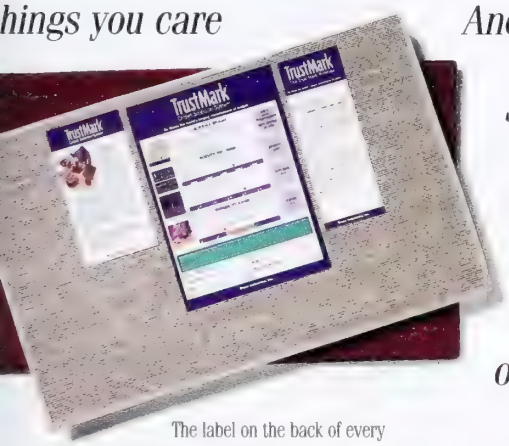
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Clinching the sale



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Y TRACIE ROZHON

The large Tudor-style cottage in a suburb of New aven had been on the market for over a year when Robert M. neeland first saw it. "The problem was that the house wasn't viting; it was cluttered and cold at the same time," explains neeland, a Connecticut folk art dealer who counsels owners how to sell houses. "We cleared off the kitchen counters and aped the tables with antique quilts. We painted the stark nite hallway chamois yellow, and we threw a well-worn tweed cket on the bed. The house sold in two weeks."

Mary Elliott, a New York City interior designer who has orked with real estate agents to make apartments more saleable, replaces modern steel mantels with traditional wood ones, demolishes fake pilasters and rips mirrors off excessively mirrored walls. "People want to buy a house that looks comfortable," she says. "The fanciest designer in the world may have painted your walls aubergine or chocolate brown, but if you want to appeal to the broadest number of people, you'll repaint them white."

The trick to selling a house or apartment is to make it look inviting and clean—never cluttered or controversial, according to the experts. To carry that off takes some skill and, more important, the ability to take a searching—and objective—look at your own house. "If you can realistically assess your house and see its weaknesses, you're more than halfway to selling the place," says Kneeland, who is currently trying to persuade one owner to put his vast collection of vintage fly-fishing gear into storage.

Real estate brokers tell sellers to start by looking at that part of the house first seen by house-hunters: the front. "Is there peeling paint?" asks Joe Moll, manager of the Morton Grove, Illinois, branch of Century 21. "Peeling paint has to be taken care of right away."

Drive by your own house, says Tina Dameron, an award-winning residential agent from Prudential California Realty in San Diego. "Look at the yard. Is it full of high-maintenance shrubs? Lawn mowers and hose winders? It should look simple to maintain—people don't want to think of themselves spending hours slaving over the landscaping."

If the front of the house is obscured by a high and scraggly hedge, it might be wise to trim the greenery to a manageable height and put a small gate in the middle of it. Even if no one uses the front door, the gate gives the impression of friendliness, without taking away the privacy that the hedge offers. Adding a wooden gate—and a picket fence, if there is no hedge—adds distance as well as charm to a house >

Real estate brokers caution against spending a great deal of money fixing up a house for sale, but painting, replacing dingy wallpaper, and clearing rooms of clutter are wise moves

that sits close to the road. (Home-improvement stores sell prefabricated unpainted wood picket fencing for $15 to $20 for an eight-foot length.)

Ann Galvin, who inherited her mother's yellow farmhouse last summer, put in a matching yellow wooden gate—and more—after she realized she only had two months to get it ready to sell. "The agents told me there are only two times to put a house on market—early spring and late summer," she says. "I had two months to cure twenty years of neglect."

She began in the kitchen, where the walls were covered with a thick imitation-straw vinyl wallpaper that was dingy with cooking grease—especially over the stove. Galvin, a Rhode Island sculptor, ripped off the heavy wallcovering, repainted the trim white and recovered the walls with a small 18th-century reproduction document print. "I felt better immediately," she recalls. "I then had the courage to go through the whole house. I looked at it like a stranger. I got rid of the wilted plants. I hid the television set and videotapes covering the top of it. I put Old English dark polish in the nicks in the floor. A lot of the stuff I did cost nothing but my time," she concludes, adding that the yellow farmhouse was under contract six days after it went on the market.

Brokers and designers agree that it is not wise to spend a great deal of money fixing up a house, because the cost of improvements can be difficult to recoup. "One of the cheapest and best tips is to put in higher watt lightbulbs in back halls and closets," says Susan Seal, a broker for Julia B. Fee Real Estate in Scarsdale, New York. "The customers see that you're not trying to hide anything—and the hallways look bigger and cleaner, too." Seal also advises sellers to open all the curtains and let in whatever light there is. "If there's not much light, you might as well let people know it right away," she explains. "If the curtains are closed, the first thing they'll do is open them. And if dust flies out, you've got another problem: they'll think of the place as being dirty."

Dogs, especially snarling or jumping ones, are a distraction even for people who like them—and a turnoff for those who don't. When a well-known sports figure wanted to sell his house in the hunt country of New Jersey, his two Rottweilers went for a long visit to the kennel of some sympathetic friends.

Often real estate companies offer their own printed brochures with tips for selling a house, tailored to that part of the country: A real estate agent in the Northeast might advise sellers to light a fire in the fireplace in winter, a West Coast pamphlet may stress arranging the patio furniture. "You've got to set the scene wherever you are," says William Raveis, a New England real estate agent with 1,200 associates.

After the main rooms in the house are de-cluttered and looking their best, it is time to investigate the basement and the attic. "I tell sellers to spend an inordinate amount of time in the basement," Bill Raveis says. "In my own houses I've sold I've spent hours chipping off rust around the furnace and spra painting it. I look for little water marks—nothing turns buye off more than even the faintest suggestion of a water problen Even when we tell them it's an old problem that's been co rected, they're reluctant to believe us." If the basement the attic is immaculate, "it surprises the customers and mak them think that if this normally disgusting part of th house is so well maintained, the whole house must be in gre shape," he says.

Outbuildings need to be spotless, too. One newspaper edit in Washington, D.C., rented space in a storage warehouse rath than clutter his garage with things he cleaned out of the hous

Swimming pools should be examined with a critical ey Brokers say pools do not add to a property's value, and actual may detract. (Pools are known legally as "attractive nuisances making owners vulnerable to lawsuits.) It is vital that the po seem as clean, safe, and easy to maintain as possible. If th house is being shown frequently during the swimming seaso the pool may have to be cleaned more often than usual. A cracks or defects in the pool must be corrected. Even though can be expensive, a cracked concrete surround may have to repaired or replaced with something more desirable, such bluestone or brick pavers. Consider throwing away or storin the diving board, especially if it looks worn or rickety—it m remind a would-be buyer of its potential for accidents.

Finally, try to anticipate the results of the ever-increasin battery of tests savvy buyers insist upon as part of the contra to buy. Contracts today are often contingent on a structural engineering study, water tests, termite tests, and radon tes so it's smart to have these tests performed yourself first. Th way you can find the problems and correct them, eliminatin the possibility that the buyer will panic and back out of th deal. Often such work is relatively inexpensive, considering t price of the house. Even a serious termite infestation can treated for between $500 and $1,000.

All these preparations may seem like a lot of work, but br kers say they will pay off. A spiffy, well-priced house will s faster, saving time, mortgage payments and, perhaps mo important, frustration and aggravation. In addition, custome are less likely to make a low offer for an immaculate hous

And the hard work has other rewards.

"It usually takes a while to actually close on a house, even it sells the first day," Bob Kneeland says. "So in the interi your house may be neater than it's been since you've mov in—sit back and enjoy it." ■

Tracie Rozhon, who has restored old houses for a living, now writes the weekly "Habitats" column in the Sunday New York Times *Real Estate section.*

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Concrete example

In an updated French country kitchen a designer domesticates industrial materials

BY CARA GREENBERG





Poured-c ers (TOP), poplar-fronted cabinets and an angled stov over a glass cooktop (ABOVE) in a kitchen from the recent French I ner Showhouse in New York.

The industrial revolution continues unabate in this showhouse kitchen, where materials of brute strengt serve both function and art.

No plastic laminates here, or conventional slabs of marbl "It is for clients with imagination," says New York designe Christine Lambert of the kitchen's collagelike concrete coun tertops, which are studded—"like an archipelago," she says— with pieces of broken stone.

The beach looms large as imagery for Lambert, a native o Nice, France. "I love the displacement of things—the wavelet of stones and shells that are left when the sea leaves the sand

For the countertops, Lambert, working with Capital Res toration of Saratoga Springs, New York, poured a concrete latex mixture (available in powdered form in building suppl stores), normally used as subflooring, into a frame of two-inch high angle irons, commonly used in construction. The result: waterproof, maintenance-free work surface of considerabl textural beauty, sealed with ordinary stone sealer. (So please was the designer with the mix's ease of pouring and reason able cost, she is experimenting with natural pigments and o stains and adding pieces of glass "to create a Gaudí effect."

The floor, too, is subtly iconoclastic. Made of Amtico resilient vinyl, which is intended to look like stone, it is lai out in a basket-weave pattern more typical of wood parque Four colors were used: three with the speckled look of traver tine marble—one pinkish, one yellowish, one off-white— plus solid black.

First, Lambert drew the tile layout; then the manufacture scanned it on computer. The pieces were cut by laser and glue to the floor with vinyl-tile adhesive. "It was like puttin together a puzzle," Lambert says, noting that the floor com pared favorably to many flooring options—$10 to $12 pe square foot, installed.

Lambert, a former trade attaché for the French embass and a graduate of the Parsons School of Design, regards th domestication of industrial materials as a "stretch." "That what designers are meant for—to stretch people's minds an sensibilities," she says. ■

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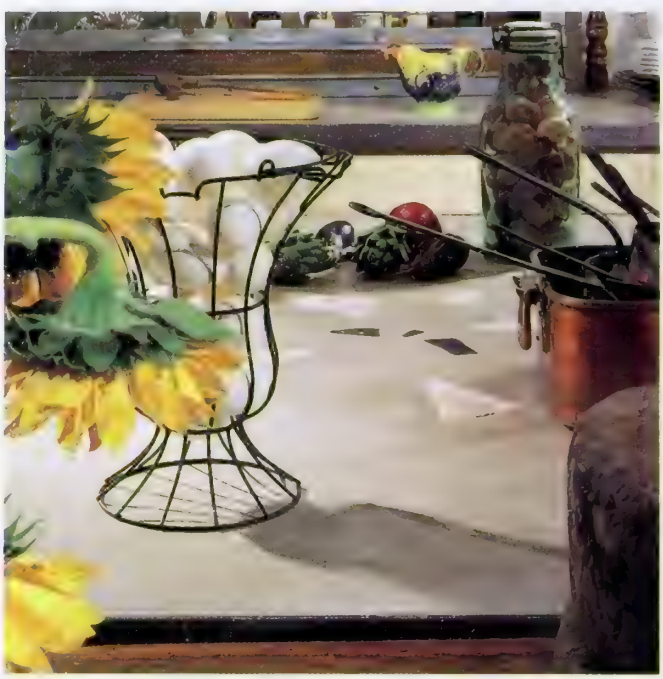
■ Quality

■ Design

Concrete example

In an updated French country kitchen a designer domesticate industrial materials

BY CARA GREENBERG





Poured-concrete counters (TOP), poplar-fronted cabinets and an angled stove hood over a glass cooktop (ABOVE) in a kitchen from the recent French Designer Showhouse in New York.

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Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

COVER For more details, see Reader Information for page 122

34 STYLE BEAT *Page 34:* **Garden urn,** Borghese, $2,300—Lunaform (M), RR1, Box 3905, Bar Harbor, ME 04609; 207-288-4677. **Palladian Vine Arch,** 5′ h., 3″ w., $95—The Natural Gardening Co., 217 San Anselmo Ave., San Anselmo, CA 94960; 415-456-5060. **Garden obelisk,** #11531, 106 h., 20 w., 20 d., $3,000—Sutherland (M), 3229 Halifax, Dallas, TX 75247; 800-717-8325. **Koala chaise,** #1691, varnish, $342—Telescope Casual Furniture Inc. (M), Church St., Grandville, NY 12832; 518-642-1100. **Glenham tree seats,** hexagonal, IGLHE, $4,396—Barlow Tyrie Inc. (M), 1263 Glen Ave., Ste. 230, Moorestown, NJ 08057; 609-273-7878. **Luberon cafe table,** green, $450—Grange Furniture (M), 200 Lexington Ave., New York 10016; 212-685-9494.

Page 35: **Rose Picket Border,** rustproof, sinks 8″ into ground, 2′ l., 7¾″ h., $59—Smith & Hawken (MO); 800-776-3336. **Westbury Urn,** $365; **squat urn,** $65; **Greek urn,** $52—Pennoyer Castings Co. (M), Box 597, Locust Valley, NY 11560; 516-757-8265. **The Santa Barbara umbrella,** Lighthouse Collection, custom umbrella, $2,001—Santa Barbara Designs (M), PO Box 90610, Santa Barbara, CA 93190; 805-683-9464. **Conservatory sofa,** #1100, 36″ h., 71″ w., 34½″ d., $2,100—Sutherland Co., see address above. *The American Horticultural Society Encyclopedia of Gardening: The Definitive Practical Guide to Gardening Techniques, Planning, and Maintenance,* $60—Dorling Kindersley Inc.; 212-213-4800. **Dining chair,** by Accazia, $850—Gardens (R), 1818 W. 35 St., Austin, TX 78703; 512-206-0188.

Page 38: **Blue Bird House,** $52.50; **"Bat"chelor's Pad,** 18½″ x 9½″ x 3″, $32.50; **Bat Condo,** 19″ x 10″ x 9″, $42.50—The Gardener's Touch (R), 1545 Second Ave., New York 10028; 212-288-1418. **Mason Bee Condo,** $26 (incl. postage)—Garden Works, 10632 NE 9 St., Bellevue, WA 98004; 206-455-0568. **White Birch Birdhouse,** $34—The Petrified Forest (R,T), RD 4, Box 478, Boyertown, PA 19512; 215-367-8194. **The Butterfly Shelter,** by Treetop Designs, $60—Restoration Hardware (R), 417 Second St., Eureka, CA 95501; 707-443-9397. **Edible Birdhouse,** $36—The Urban Gardener (R), 2131 N. Southport Ave., Chicago, IL 60614; 312-477-2070.

Page 40: **Off-white denim slipcovered dining armchair,** from Elements Collection, 38″ h., 24″ w., 23″ d., $595—Bernhardt Furniture Company (M), PO Box 740, Lenoir, NC 28645; 800-345-9875. **Blue-and-white stripe denim sofa,** $1,815—Thomasville Furniture Industries, Inc. (M), PO Box 339, Thomasville, NC 27360; 800-225-0265. **Vineyard bed blanket,** cable knit denim-colored thread, full-size, $590; **Windward European sham,** $65/ea.—The Ralph Lauren Home Collection (R), 1185 Ave. of the Americas, New York 10036; 212-642-8700. **Denim twill breakfast pillows,** Indigo Colours from the Colours by Alexander Julian for Dan River, in brick, plum, jade, marine, 100% cotton twill, in comforter cover, bedskirt, standard and European shams, decorative pillows, valance, and rod-pocket draperies with tiebacks; **breakfast pillows,** $30/ea.—Dan River (M), PO Box 261, Danville, VA 24543; 800-782-9568. **Multicolored denim club chair,** #1235-S, 37″ h., 34″ w., 36″ d.,; **slipcover,** Gap Sun (yellow) on "in arm," "out arm," and "panel," Gap Brick (red) on "in back" and "out back," Gap Green on seat cushion, Gap Putty (gray) on seat, shown with topstitching, $1,360 (as shown)—Lee Industries, Inc. (M), PO Box 26, Newton, NC 28658; 704-464-8318. **Star-shaped denim ottoman,** #C3-3002, from the Concepts collection; **fabric,** #7305-C56, 21″ h., 19″ w., 19″ d., $377; **twig sofa** #SF44EW, from the Country Cousins Collection designed by Jim Peed, 86″ w., 34″ d., 38″ d., with seat cushion and 8 pillows (4 pillows 23½″ sq. and 4 pillows 19″ sq.); **denim seat cushion fabric,** #7261-B56; wide stripe, 23½″ pillow fabric: #5971-B56; narrow stripe, 19″ pillow fabric, #5912-B56, $3,626—Century Furniture Industries (M), PO Box 608, Hickory, NC 28603; 800-852-5552. **Blue Jean sofa,** #4049, 24″ h., 91″ l., 38″ d., $1,530—Expressions Custom Furniture (MO); 800-544-4519. **De**
sofa with contrast welting, #2099-S, from American Lei
Collection, 35″ h., 80″ w., 34″ d., pine finish, pale-blue wa
denim, $1,200—Sherrill Furniture Company (M), PO
189, Hickory, NC 28603; 704-322-2640.

Page 42: **Amor Azteca,** silk-screened fabric designed by Mic
Tracy for Dungan Design's Guest Artist Series, #9018, 52
41¾″ repeat, 100% cotton, $77/yd.—Dungan Design,
Woodlawn Ave., Dallas, TX 75208; 214-946-4547. **W**
woven teapot, designed by Sybil Connolly for Tiffany &
$235; teaset includes **creamer,** $55; **sugarbowl,** $60; **honey**
$90; **cups & saucers,** $68—Tiffany & Co. (R); 800-526-0
Bremermann Designs (R), 3943 Magazine St., New Orle
LA 70115; 504-891-7763. **As You Like It Silver Shop**
3025 Magazine St., New Orleans, LA 70115; 504-897-6
Striped pottery bowls, designed by Bari Moss, hand-thr
and glazed, large bowl, 11″ dia., 6″ h., $95; small bowl, 7″
3½″ h., $40—American Craft Museum, 40 W. 53 St.,
York 10019; 212-956-3535; Bari Moss Studio; 718-858-9
Modern Collection fabrics, fabrics shown: Riga Art D
#DC3061-043, sangue, 100% cotton; Makasar, #DC3181-
oro, 65% cotton, 35% silk; Riga Art Deco, #DC3061-046,
blue, 100% cotton; Surabaja, #DC3180-440, cherry, 65%
ton, 35% silk; Timor, #DC3182-360, oro, 65% cotton,
silk; Riga Art Deco, #DC3060-045, verde, 100% cot
Surabaja, #DC3180-390, noisette, 65% cotton, 35% si
Christopher Hyland Incorporated (T), 979 Third Ave.,
York 10022; 212-688-6121. **Sure Fit casual slipcover,** show
St. Tropez check; also in solid, plaid, and stripe patterns;
dard chair cover, 100″ x 90″; love seat cover, 100″ x 120″;
cover, 100″ x 140″; and jumbo sofa cover, 100″ x 170″, 35% p
ester, 35% cotton, 30% acrylic, $50 to $100—Domesticat
(MO); 800-782-7722. For more information: Sure Fit (M
Broad and Wood Sts., Bethlehem, PA 18016; 215-867-7
Any Bottle Stopper, by designer Erik Bagger for Rosenc
food- and alcohol-resistant rubber stopper, solid stainless-
top, air-tight design, 3¼″ l., $27.50—through Entry USA
stores: 212-734-4318. "New York Beauties: Quilts from
Empire State," exhibition of 20 quilts made in New Y
dating from the 18th-c. through 1940, on view f
April 23 through Sept. 11. **Teaching quilt:** made by Eliza



on, Long Island, NY, ca. 1934, pieced and appliquéd 85" x 80"—Museum of American Folk Art, 2 Lincoln New York 10024; for general information: 212–977– *aven* **television show,** hosted by Joy Philbin, airs weekly our. For local stations and broadcast times, call the Furnishings Council's hotline: 800–521–HOME.

SHOWHOUSE LISTING, SPRING 1994

ty of the Arts of the Allentown Art Museum, April May 22, Allentown, PA; 215–821–0643. The Show- on Cedar Bluff, 2933 West Turner St. (at 30th St.), town, PA; 610–820–8450. **1994 Oregon Symphony ner Showhouse,** April 30–May 22, The Bard Man- 2400 S.W. Park Place, Portland, OR; 503–228– **Bucks County Designer Showhouse to Benefit stown Hospital,** May 1–29, 1574 Easton Rd., War- on Township, PA; 215–348–3438. **San Diego His- l Society/ASID,** May 1–May 29, 16044 Via de la , Ranch Santa Fe, CA; 619–497–4477. **The Junior ue of Detroit Designers' Show House 1994,** May y 30, 22 Webber Place, Grosse Pointe Shores, MI; 81–0040. **Decorators' Show Home '94 for the Hos- Foundation of Baton Rouge,** May 7–May 15, 6015 and Rd., Baton Rouge, LA; 504–767–4673. **Epis- Churchwomen of Saint Peter's 1994 Decorator house Lewes, DE,** May 21–June 19; 302–645–8479. **Alexandria Decorator Showhouse,** May 1–May 31, n Hall, 1901 Windmill Lane, Alexandria, VA 48–0111.

RFECT PITCH *Pages 44 and 45: Middle top: Pucci In- nal showroom:* **Sofa and club chair** from the Sister Mar- llection, designed by Paul Mathieu and Michael Ray. *ight, Pucci International showroom:* **Satellite Mirror** de- by Eileen Gray; **desk lamp** with nickel shade, Lamp esigned by Mariano Fortuny. *Silhouetted chair:* **Sepik** ahogany stained cherry, leather stitching, painted steel designed by Patrick Naggar. *Overall, top right, Pucci ional showroom:* **club chairs and sofa,** designed by Jean- Frank. *Interior,* Air France Concorde designed by An- rman. *Silhouetted chair:* **Transat chair,** bamboo structure, woven rattan seat, designed by Andrée Putman. *Far right, Soleil carpet designed by Paul Mathieu and Michael Ray.* The above designs by Patrick Naggar, Paul Mathieu, Michael Ray and Jean-Michel Frank. Eileen Gray and Mariano Fortuny are re-editions for Andrée Putman's Écart International based in Paris, France, available exclusively in the U.S. through—Pucci International (R,T), 44 W. 18 St., New York 10011; 212–633–0452.

54 IRISH POTTERY, OLD AND NEW *Page 54:* **Nicholas Mosse Pottery,** Bennettsbridge, County Kilkenny, Ireland; 011– 353–56–27105; also: The Colonial Williamsburg Foundation (MO); 800–446–9240. *Sybil Connolly pottery:* **Laragh,** Irish earthenware, hand-thrown and hand-sponged; **mug,** $20; **dessert plate,** $40—Tiffany & Co. (R), 727 Fifth Ave., New York 10022; 800–526–0649.

82 MIX MASTER *Pages 82 to 89: Designer:* John Robert Moore II, PO Box 206, Penns Park, PA 18943; 215–860–2694. *Kitchen:* **Blue and white check fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212–838–7878. *Living room:* **Curtain fabric**—Old World Weavers (T), 979 Third Ave., New York 10022; 212–355–7186. **Sofa fabric,** Roses and whippets—Lee Jofa (T), 979 Third Ave., New York 10022; 212–688–0444. **Wing chair fabric,** Theater Royal, color: havana—Clarence House (T), 979 Third Ave., New York 10022; 212–366–6120. **Strawberry window fabric**—Decorators Walk (T), 979 Third Ave., New York 10022; 212–319–7100. *Dining room:* **Curtain fabric**—Greeff (T), 204 E. 58 St., New York 10022; 212–888–5050. **Wallpaper,** blue morning glory—Brunschwig & Fils, see address above. **Curtain fabric**—Decorators Walk, see address above. **Wing chair fabric**—Cowtan & Tout (T), 979 Third Ave., New York 10022; 212–753–4488. *Guest bedroom:* **Blue and white bunny wallpaper**—Greeff, see address above. **Bed canopy lining fabric,** with bunny pattern, by Colefax & Fowler—Cowtan & Tout, see address above. *Master bedroom:* **Valance, animal print fabric**—Brunschwig & Fils, see address above. **Brown velvet lining fabric,** velours in Froissable II, color: negre—Clarence House, see address above. **Plaid curtain fabric**—Brunschwig & Fils, see address above. **Wing chair fabric**—Old World Weavers, see address above. **Bench fabric**—Boussac (T), 979 Third Ave., New York 10022; 212–421–0534.

90 A BIT OF A PALACE *Pages 90 to 95:* Tino Zervudachi, Mlinaric, Henry and Zervudachi Limited, Interior Design and Decoration, 54 Gallerie de Montpensier, Jardin du Palais Royal, 75001 Paris, France; 011–33–1–42–96–08–62.

96 MODERNISM MAKES A COMEBACK *Pages 96 to 99:* **Eames molded plywood lounge chair,** $680; **Noguchi table,** $1,448; **Eames molded plywood coffee table,** $660; **Eames molded plywood folding screen,** $1,300; **Nelson platform bench,** 48", $680; or 60", $750; **Eames elliptical table,** $700—Herman Miller for the Home; for stores or to order: 800-646-4400.

100 HOME AS STILL LIFE *Pages 100 to 105: Designer:* Dominique Benard, 52 rue Moussetard, 75007 Paris, France; 43–31–44–52.

106 CASA COLORATA *Pages 106 to 111: Architects:* Giovannella Formica & Beppe Caturegli, Caturegli Formica Architetti associati., via Moscova 44, 20121 Milan, Italy; 011–39–2-6592486. *Landscape architect:* Caturegli Formica Architetti associati, see address above. **House size:** approx. 2,000 sq. ft. on 247 acres. *Exterior materials:* Double-brick walls and plaster. *Structure type:* Reinforced concrete casted on site. **Roof,** concrete slab casted on site. **Exterior paint,** custom (silicate base). *Interior materials:* Plaster, gypsum finish. **Windows,** aluminum frames, custom. **Floors,** terrazzo tiles. **Fireplace,** refractory concrete with gypsum and colored decoration finish. **Two tables, bench on roof terrace,** designed by Beppe Caturegli, limited copies—Renzo Brugola production, Via Flavio Gioia 11, Lissone, Italy; 011–39–482581. **Sculpture; paintings,** by Beppe Caturegli, similar—Caturegli Formica Architetti associati, see address above.

112 MUSICAL CHAIRS *Pages 112 to 115:* **Geffner/Schatzky Antiques & Varieties,** PO Box 247, So. Egremont, MA 01258; 413–528–0057.

116 A RAGE FOR ROSES *Pages 116 to 121:* **Antique Rose Emporium,** Rte. 5, Box 143, Brenham, TX 77833; 409–863–4293 or 9051. Catalog, $5, old-garden roses. **Corn Hill Nursery,** RR 5, Petitcodiak, NB, Canada E0A 2H0; 506–756–3635. Catalog, $2, own-root hardy modern shrub and old garden roses. **Forevergreen Farm,** 70 New Gloucester Rd., N. Yarmouth, ME 04097; 207–829–5830. Catalog, $1, old garden roses, hardy roses, species roses, modern shrub roses, David Austin Roses. **Greenmantle Nursery,** 3010 Ettersberg Rd., Garberville, CA 95542; 707–986–7504. Catalog, $3, old-garden roses, English garden roses. **Heirloom Old Garden Roses,** 24062 NE Riverside Dr., St. Paul, OR 97137; 503–538–1576. Catalog, $1, >

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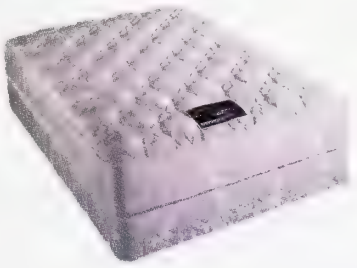
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READER INFORMATION

old garden and modern shrub roses. **Heritage Rosarium,** 211 Haviland Mill Rd., Brookville, MD 20833; 301–774–2806. Catalog, $1, old garden, species, modern shrub roses. **Heritage Rose Gardens,** 16831 Mitchell Creek Dr., Ft. Bragg, CA 95437. Catalog, $1.50, species and old garden roses. **Lowe's Own-root Roses,** 6 Sheffield Rd., Nashua, NH 03062; 603–888–2214. Catalog, $2, old garden roses, species roses, modern shrub varieties. **The Rose Ranch,** PO Box 10087, 240 Cooper Rd., Salinas, CA 93912; 408–758–6965. Catalog, $3, old garden roses, own-root, modern roses. **Roses of Yesterday and Today,** 803 Brown's Valley Rd., Watsonville, CA 95076; 408–724–3537. Catalog, $3, old garden roses, modern shrubs, climbers, and hybrid teas, rare and hardy roses.

122 CRASH COURSE IN SLIPCOVERS *Pages 122 to 129:* Waverly Fabrics (M), a Division of F. Schumacher & Co., 79 Madison Ave., New York 10016; 800–423–5881. **Slipcovers,** custom—Monte Coleman (T), 49 E. 10 St., New York 10003; 212–995–2649; Madeleine Boutté, 54 W. 87 St., #1A, New York 10024; 212–362–5882. *Living room, red version:* **Sofa,** #3219, 36" h. x 85" l. x 41" d., finished in pine, upholstered in muslin, $1,460—Lee Industries (M), 2505 N. Ashe Ave., Newton, NC 28658; 704–464–8318. **Sofa fabric,** Stonington reverse toile, color: Garnet, #659470, 75% cotton, 25% linen, $29/yd.; **red on red stripe fabric,** Bedford Stripe, color: Garnet, #659202, 75% cotton, 25% linen, $29/yd.; **paisley print fabric,** Hillsdale, color: red, #659763, 100% combed cotton, $35.90/yd.; **red and white throw pillow and chair slipcover fabric,** Simsbury Stripe, color: garnet, #659460, 75% cotton, 25% linen, $29/yd.; **brown and white ticking,** Classic Ticking, color: khaki, #605226, 100% cotton, $24.90/yd.; **stripe fabric on chairs,** Race Week, color: autumn, #609712, 100% cotton denim, $34/yd.—Waverly, see address above. **Large rush basket,** $195; **urn table lamp,** $950; **needlepoint rug,** $208—Charlotte Moss & Co. (R), 1027 Lexington Ave., New York 10021; 212–772–3320. **Brass floor lamp,** $1,750, **small wooden bowl,** $95. **[illegible]** bowl, $250. **portrait,** $350—William Lipton, Ltd. (R), 27 E. 61 St., New York 10021; 212–751–8131. **Ice bucket** (holding tulips), $750—Ann-Morris Antiques, Inc. (R), 239 E. 60 St., New York 10022; 212–755–3170. **Bowl,** $450—John Rosselli International (T), 523 E. 73 St., New York 10021; 212–772–2137. **Engraving,** $195—James Hepner Antiques (R), 130 E. 82 St., New York 10028; 212–737–4470. **Paper lampshade,** $30—Oriental Lampshade Co. (R), 816 Lexington Ave., New York 10021; 212–832–8190. **Wicker tray on ottoman,** $34—Treillage Ltd. (R), 418 E. 75 St., New York 10021; 212–535–2288. **Anichini throw,** $275—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. *Beige version:* **Leather club chair slipcover fabric,** Minuet, color: linen, #660000, 75% cotton, 25% linen, $29/yd.; **slipcover fabric on/pr. of upholstered club chairs,** Arabesque, color: linen, #660014, 75% cotton, 25% linen, $29/yd.; **accent pillow stripe fabric,** Bedford Stripe, color: linen, #659204, 75% cotton, 25% linen, $29/yd.; **leopard print fabric,** Rondeau, color: natural, #660090, 75% cotton, 25% linen, $29/yd.; **ottoman slipcover fabric,** Rodeo, color: natural, #609690, 100% cotton denim, $34/yd.; **sofa slipcover fabric,** Easy Elegance Cabana, color: marigold, #609500, 50% cotton, 50% rayon, $60/yd.—Waverly, see address above. **Yellow pillow border tape,** custom dyed—Fabric Effects, 20 W. 20 St., New York 10011; 212–255–5225. *Dining room:* **Wing chair,** #1033, 40" h., 26" w. x 29" d., $806—Lee Industries, see address above. **Wing chair slipcover and throw pillow fabric,** Caroline, color: Delft, #609410, 100% cotton, $69/yd.; **dining chair slipcover fabric,** Serenade, color: Indigo, #660041, 100% cotton, $31.90/yd.; **tablecloth border, side chairs, throw pillows,** McCheck, color: blue, #608020, 100% cotton, $24.90/yd.; **slipcover fabric on love seat and tablecloth,** Country Life, color: Wedgewood, #659431, 75% cotton, 25% linen, $29/yd.; *white and blue pillows, center:* Empire Stripe, color: natural, #645880, 100% cotton, $25.90/yd.; **with border,** Empire Stripe, color: Wedgewood, #645880; **with welt,** Empire Stripe, color: navy, #645881; **striped pillow fabric,** Candy Stripe, color: pewter, #655354, 100% cotton, $25/yd. **White slipcover fabric on love seat,** Rodeo, color: natural, #609690, 100% cotton denim, $34/yd.—Waverly, see address above. **Wool throw,** $300—ABC Carpet & Home, see address above. **Watercolor,** $1,000/set of 4—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021; 212–861–2345. **Plates**—John Rosselli International, see address above. **Shaving mug,** $75—Hope & Wilder Home (R), 454 Broome St., New York 10013; 212–966–9010. **Iron panel,** Italian, 18th-c. $1,695; I
ian black-and-white engraving, $250—James Hepner Anti
Furniture and Decoration, see address above. **Glazed po**
Treillage, see address above. *Bedroom:* **Duvet cover fab**
Botany, color: fern, #659482, 100% cotton chintz, $25/
duvet cover reverse side fabric, Candy Stripe, color: ap
#659147, 100% cotton chintz, $25/yd.; **green stripe fabric,**
chairs, footstool, bedskirt, Simsbury Stripe, color: evergre
#659464, 75% cotton, 25% linen, $29/yd.; **fabric on cha**
throw pillows; trim on roman shades, Rodeo, color: spr
#609696, 100% cotton denim, $34/yd.; **fabric on ron**
shades; head board; side chair; trim on chaise, Rodeo, co
natural #609690, 100% cotton denim, $34/yd.; **red plaid du**
cover fabric, Donley, color: tartan, #609171, 100% cott
$26.90/yd.; **check fabric on reverse side of duvet cover, scre**
pillows, trim on side chair, McCheck, color: Forest, #608(
100% cotton, $24.90/yd.; **patchwork footstool slipcover f**
ric, Patchwork, color: Tartan, #609740, 100% cott
$51.90/yd.; **stripe headboard fabric,** Camp Stripe, color:
mary, #609720, 100% cotton denim, $34/yd.—Waverly,
address above. **Shaving mirror,** $110; **painted dressing ta**
$210; **Marseilles spread,** $185; **pitcher,** $60—Hope & Wi
Home, see address above. **Bed linens**—owner's collection.
silver lamp, by Edouard Bouquet, ca. 1923—Full House
133 Wooster St., New York 10012; 212–529–2298. **Chir**
bronze vase, $350—William Lipton, see address above. **R**
painting, by John Hulse—Judy Cormier Decorative Europ
Prints (R), 16 E. 73 St., New York 10021; 212–517–39

130 PERFECT MATCHES *Pages 130 to 133:* **Sheffield fo**
and spoons, $9/ea.—Henro (R), 525 Broome St., New Y
10013; 212–343–0221. **White napkin,** $8.50—Wolfm
Gold & Good Company (R), 116 Greene St., New Y
10012; 212–431–1888. **Vintage white tablecloth,** $45—H
& Wilder Home (R), 454 Broome St., New York 10013; 2
966–9010. **White and cream linen napkins,** $28/ea.—Che
Passage at Barneys New York (R), Madison Ave. & 61
New York 10022; 212–826–8900. **White rim plate,** $1
Wolfman-Gold & Good Company, see address above.

142 UNCOMMON SOLUTIONS *Page 142: Architect:* Kar
Smith II and Peter Grover, Karl G. Smith Associates, 515
cific Ave., San Francisco, CA 94133; 415–788–8484. *Inte*
Designer: Margaret Simon, William Turnbull Associates,
1½, San Francisco, CA 94111; 415–986–3642. *Contractor:*
Somberg, Mountain Bay Construction, 755 Sansome St.,
Francisco, CA 94111; 415–394–7557.
Page 144: Trellis: Designer: William C. Mulligan, 3106 R
dall St., Houston, TX 77018; 713–862–2520. *Bathroom:*
chard Terrace Designer Showhouse, Washington, CT, to b
efit the Deveraux-Glenholme School. *Designer:* Happy Mar
212–986–7223. **Sink hardware**—Craft Hardware (T), 306
61 St., New York 10021-8729; 212–838–2214. **Bath acc**
sories; towels—The Pampered Bath (R), Rt. 47, Washing
Depot, CT; 203–868–1657. **Sconce**—John Roselli (T), 523
73 St., New York 10021-4003; 212–772–2137. **Soap dis**
Burkes Limited (T), 979 Third Ave., New York 10022-12
212–308–7551. **Sink skirt**—Madeleine Boute, 54 W. 87
New York 10024-3507; 212–362–5882.

152 CONCRETE EXAMPLE *Page 152:* **The American H**
pital of Paris 1993 French Designer Showhouse. *Desig*
Christine Lambert, 912 Fifth Ave., Ste. 3B, New York 10
212–249–6939; 37 Old Asylum Rd., Lakeville, CT 060
203–435–8101. **Countertops; range hood; cabinetry,** custon
Christine Lambert. *General contractors:* Capital Restorati
Rte. 2, Maple Ave., Saratoga Springs, NY 12866; 518–5
4279. **Refrigerator,** Sub-Zero; **cooktop and oven,** Gagger
dishwasher, Bosch; **sinks and faucets,** Franke—Goldman
sociates (T), 2323 New Hyde Park Rd., Lake Success,
11042; 516–358–1100. **Resilient vinyl flooring,** Amtico—Co
taulds Flooring U.S., 400 S. 13 St., Louisville, KY 40201; 5
588–9200. **Lighting**—Lites Unlimited (R), 1564 Third A
New York 10128; 212–534–6363. **Tiles on wall,** Escu
France—Country Floors (R), 15 E. 16 St., New York 100
212–627–8300. **Bottle holder**—Ann Morris Antiques (T),
E. 60 St., New York 10022; 212–772–3211. **Peugeot co**
grinder; decanters—Les Deux Iles (R), 57 Greene St., N
York 10012; 212–274–9281. **Pots; pans; bottle**—Objets Tr
vées (R), 217 E. 60 St., New York 10022; 212–753–02
Dishes—Jacques Jugeat (M), 41 Madison Ave., New Y
10010; 212–684–6338. **Colored dishes,** courtesy of—En
Henry, 6 Prospect St., Holmdel, NJ 07733; 908–888–02
Knives, Sabatier—Cuisine de France Ltd.; 800–243–40

CORRECTION

In our February 1994 story "Adirondack Artistry," th
name of the contractor was listed incorrectly. The contract
is: Karl Andreassen & Craig Nicholson, Andreassen
Nicholson Construction, HCR 1, Box 186, Elizabethtow
NY 12932; 518–873–6599.

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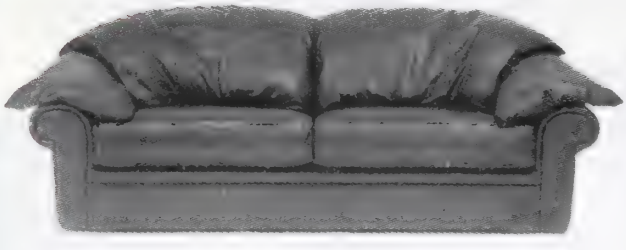
Kathryn & Michael Siragusa with daughter Jackie and son Benjamin





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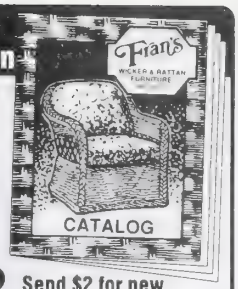
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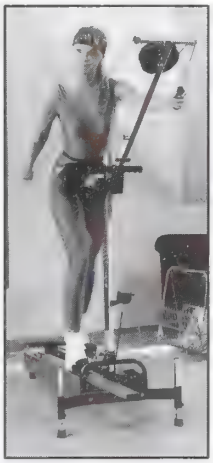
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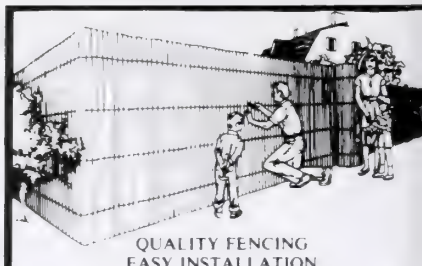
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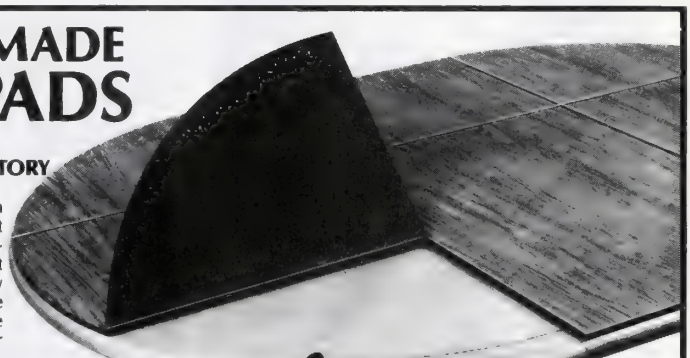
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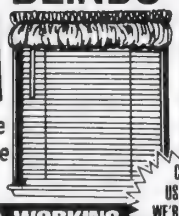


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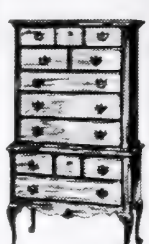
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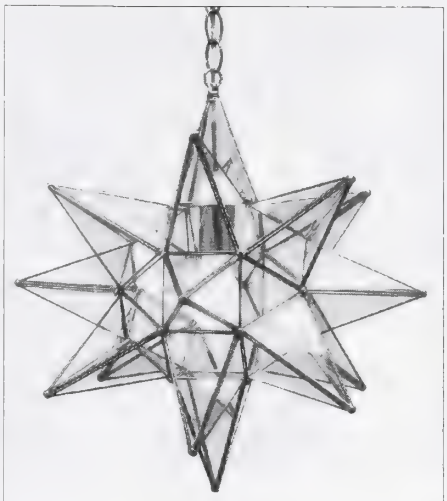
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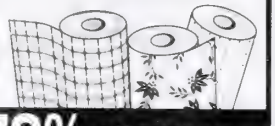
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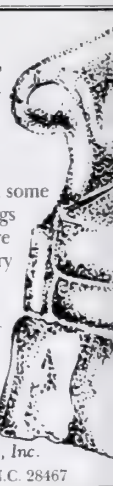
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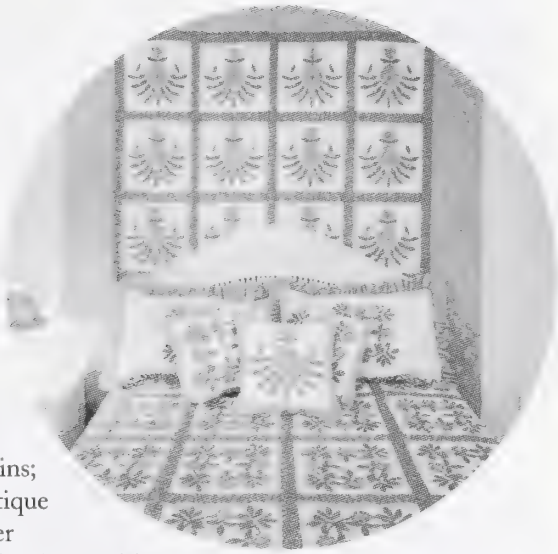
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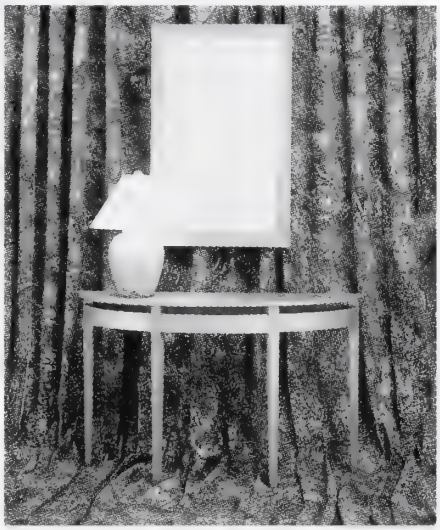


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Ralph and Terry Kovel tell you where it's from and what it's worth



Q. Please tell me about this 5½-inch-high vase. It has no markings.

B.H., Fairlawn, NJ

A. You have a rare blue and white Bennington-ware cologne bottle. During the 1800s, both the Norton and Lyman Fenton companies were based in Bennington, Vermont, and made similar types of ceramics. Your bottle matches a piece displayed in the Bennington Museum that was made between 1850 and 1858. That piece has a domed top but yours should sell for over $250 even without the cover.



Q. Can you give me any information about my nesting tables? The taller table has a paper label printed "H. Cushman Mfg. Co., North Bennington, Vermont."

B.W., San Pedro, CA

A. The Henry Cushman Mfg. Co. of North Bennington, Vermont, founded in 1904, made Mission-style furniture and clocks. The company sold its products nationally and by 1915 they were also making screens, nesting tables and smoke stands. Your late Mission-style tables were made before 1950, probably about 1920, and have a value of $150.

Q. I bought this clock in a small shop in the Poconos for $200. The shop owner said it was French. It is silver plate,



signed "R. Terras," and keeps good time. What is it worth?

B.L., New York City

A. Your clock is a French Art Deco piece. Stylized decorations of animals, flowers, fruit and birds, like those on your clock, were in fashion in the early 20th century. Some of the decorations look as if they were borrowed from a glass clock made by Lalique, a company that started in 1890 and still exists today. The name Terras is on many 1920s silvered-bronze



clocks similar to yours. A British magazine recently pictured a Terras clock priced at over $3,000.

Q. My walnut chairs came from a church in Harper's Ferry, West Virginia; it had been converted into a hospital during the Civil War. The chairs have lift-up seats, presumably to store prayer books. What would they sell for?

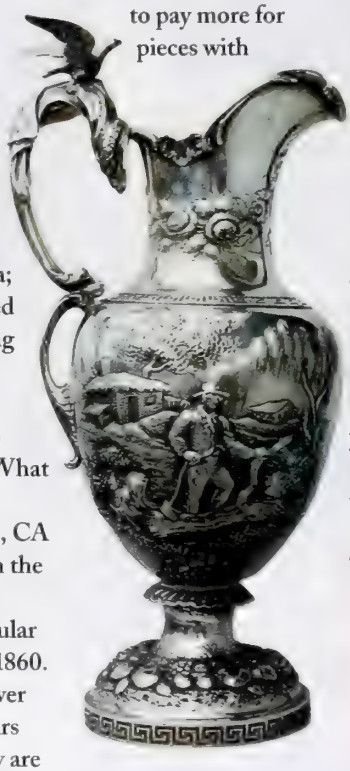
P.G., Greenbrae, CA

A. Your chairs are in the Renaissance Gothic Victorian style, popular from about 1840 to 1860. The lift-up seats lower the value of the chairs slightly because they are not usual for a dining room. However, a collector would probably buy each chair for $200.

Q. This 16-inch-high sterling silver pitcher was given to my great-grandfather when he was a state senator by "the grateful citizens of Philadelphia." The pitcher is marked "R & W Wilson." Please let me know its value.

A.P., Del Mar, CA

A. Robert and William Wilson worked in Philadelphia from about 1825 to 1846. Many of their pieces were made with elaborate repoussé (raised) designs like yours. Inscriptions on silver were often buffed off. However, about 1980 collectors began to pay more for pieces with



dated historic inscriptions, making the value of your pitcher over $2,500.

Q. My pewter teapot, passed down by my grandparents, has the name "J. Danforth" stamped on the bottom. How old is this family heirloom?

R.C.M., Los Gatos, C



A. Josiah Danforth of Middletown, Connecticut, worked with pewter and used the mark found on your teapot from 1825 to 1837. The shape of the pot—the curved handle, the protruding lower section, and the ridged top—is typical of the design favored during that period. Early American pewter teapots similar to yours in good condition will sell for up to $500. Unfortunately, since your pot has some surface damage, it is worth only $250.

To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

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Why stop there?



House heaven

BY DEE HARDIE

A decade ago Tom and I decided to summer in Vermont so we could be near members of our family who had chosen the Green Mountain State as their home. We found the handsomest house we have ever lived in; it was pure luck that nobody else had seemed to want it. An aristocratic late Federal structure built of brick in 1812, it sits majestically on Main Street in Hinesburg, a small town south of Burlington.

I was in house heaven. Our son Todd could stop by unexpectedly for breakfast, I could pop in on grandchildren just a few miles away, we could watch the Fourth of July parade from our front lawn, and it was on Main Street—a whole different way of life from our remote farmhouse high on a hill in Maryland.

A devoted Anglophile, I could imagine I was living in an English village. I could walk to the library, to the post office, and when I went to the market, I would pull the wicker basket on wheels that I once bought in London. I became, if only to myself, Agatha Christie's Miss Marple. It was just my cup of tea.

But it wasn't my husband Tom's cup of tea. The intimacy of a village did not embrace him as it did me. After all, he never reads English mysteries. He wanted to be closer to Lake Champlain and walk to his boat rather than to market. And so five years later we moved on.

The old house left our hands almost immediately, but not its hold on my heart. However, the loss was momentarily erased by the excitement of building a new house—something we had never done before—just steps away from Lake Champlain and Tom's nautical life.

The excitement passed once the building was finished, and the old passion returned. I found it almost impossible to drive past our former treasure on Main Street. When it was a necessary route to somewhere else, I would avert my eyes when going by. Well of course I peeked. Hmmm, they've put on shutters. Ah, that's a lovely wildflower garden they've planted in front. I wasn't violently jealous, just lonesome for that house.

For a five-year interval in the handsomest house we have ever lived in, I could imagine our small Vermont town was an English village and I was Miss Marple

Last summer the time came for me to grow up. We were invited by the new owners, Chy and Ray Allen, for a visit. It is hard to go home again, especially if someone else is living there, but it was mine anymore.

Why was I so afraid of entering t house that Tom and I had rescue Before us it had been rented by colle students who obviously had other thin on their minds than housekeeping, a we had plastered, painted, and almo everywhere had put up flowered wa paper, one bouquet after another. T house was my indoor garden.

I should have knocked on their do much sooner: Chy and Ray have done splendid job. The interior is more form it is now a year-round house, as it w meant to be when it was built. There is a single trace of Hardie decorating. A somehow this made me feel more at ea It is so completely their house that I do dream about it anymore.

I didn't see any of my floral wallpap The dining room now has a regal stripe bedroom wall once a field of pansies covered with a paisley print. "Didn't y like my flowers?" I asked teasingly. "Su Dee," replied Ray with a grin, "but af all, we live with flowers all year roun Enough is enough." I certainly unde stood. He and Chy own and operate t largest wildflower seed center in t East, the Vermont Wildflower Farm Route 7 in nearby Charlotte.

When I drive by I no longer ave my eyes. I look at what is now ju a memory and I applaud the Aller who have given this fine old house t commitment it richly deserves. ■

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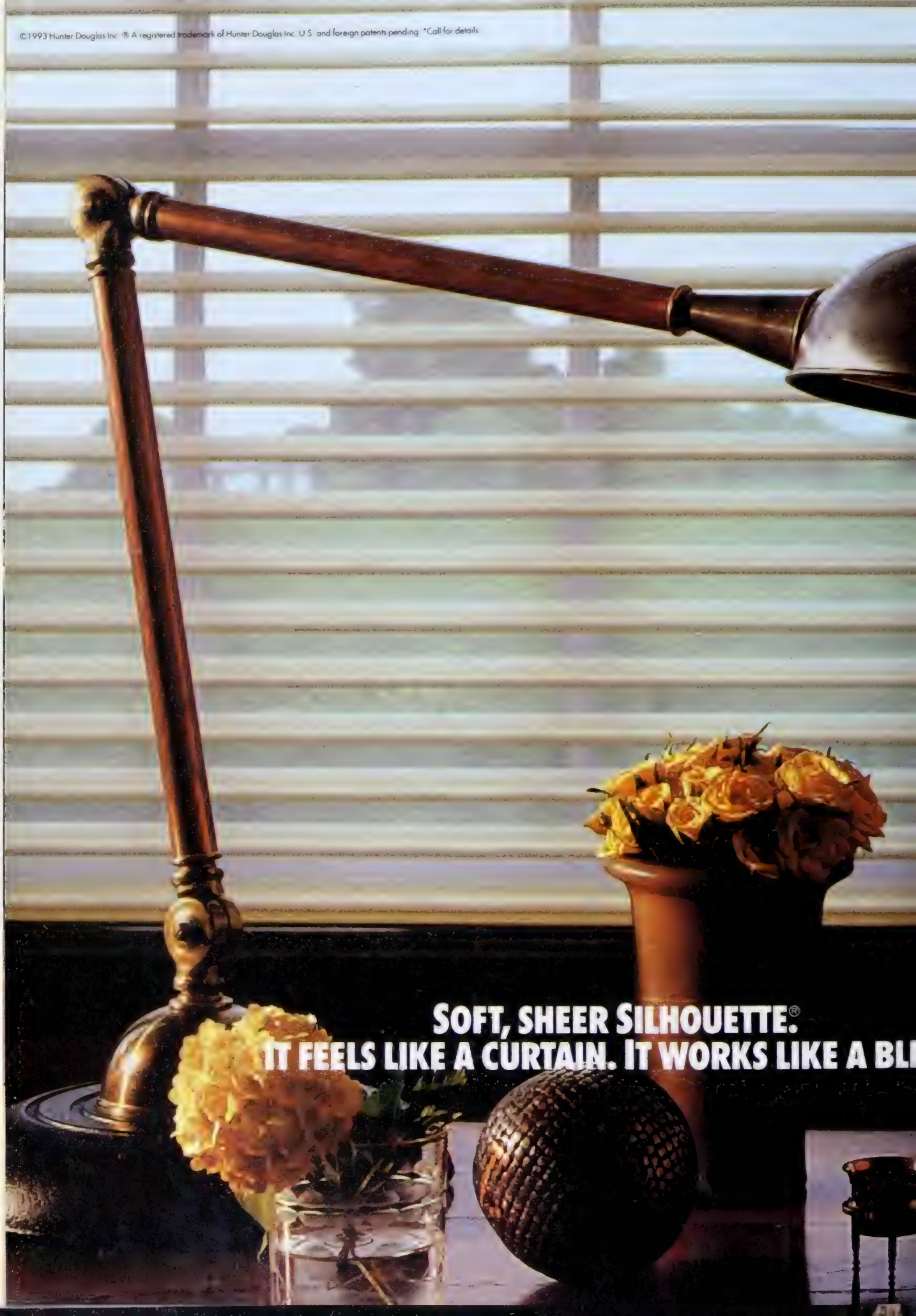
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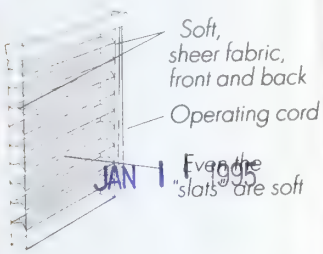




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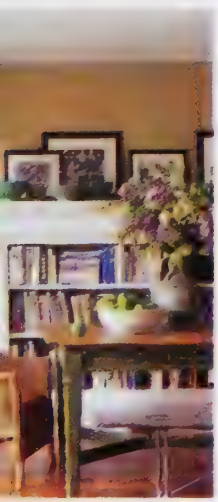
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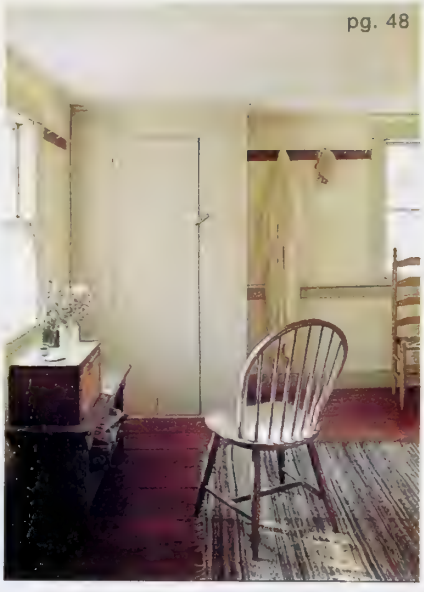




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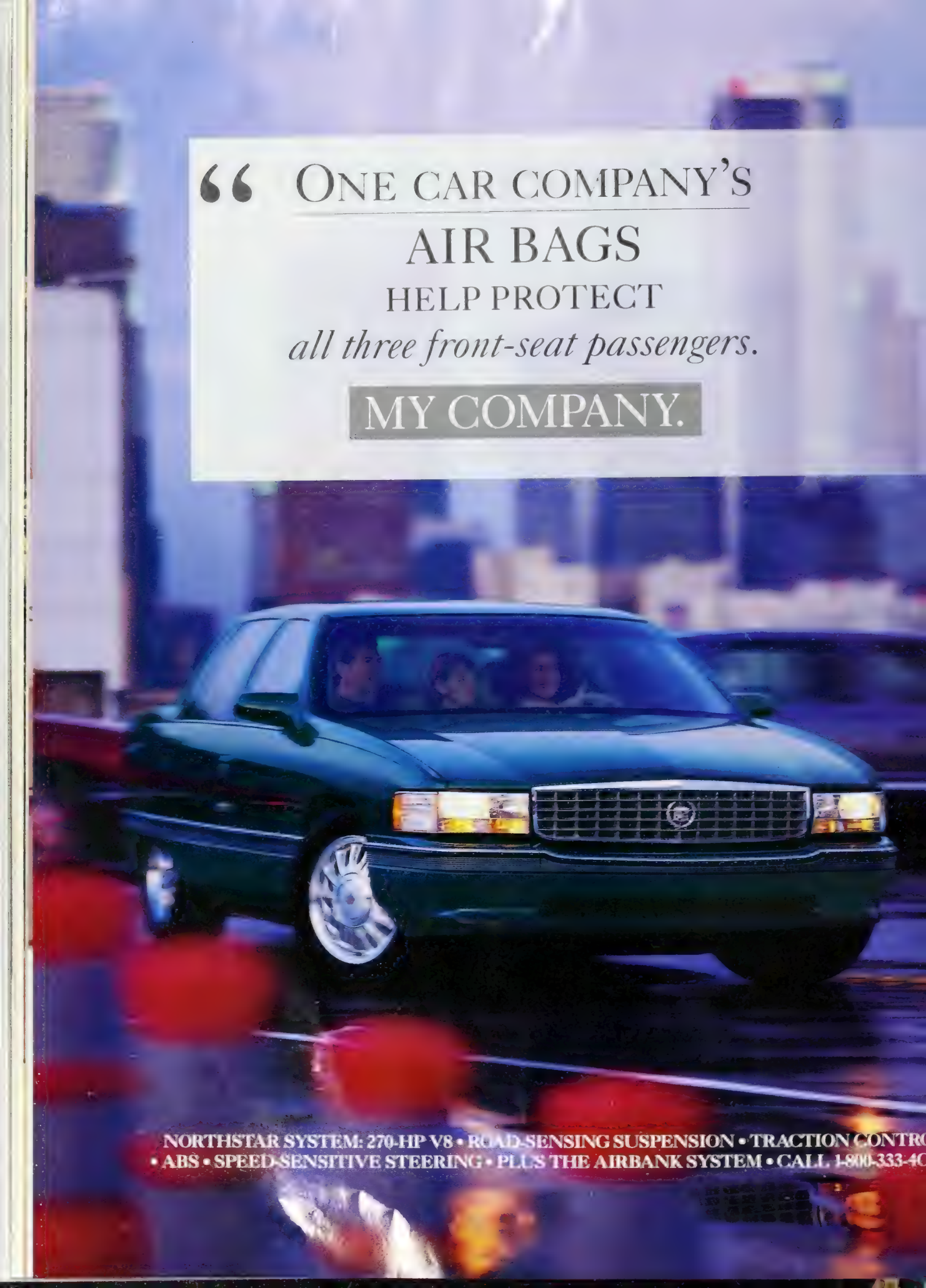


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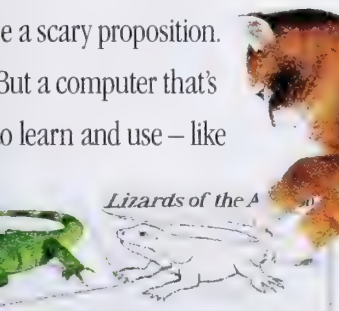
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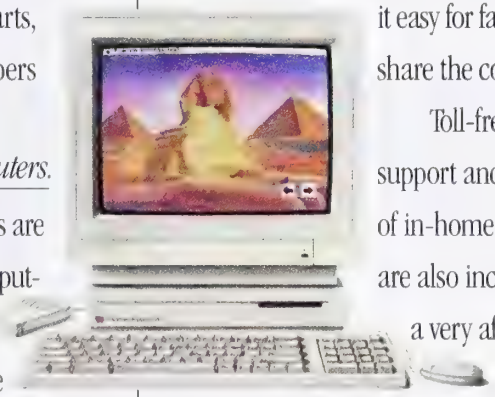


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Rearranging the furniture

BY DALE MACKENZIE BROWN

I often dream of the house I grew up in. Walking toward it, down my old street, I am reminded of its secrets. And then I go inside. For a long time I used the familiar rooms to play out my anxieties, but now that I have arrived at the latter part of my life with many accomplishments behind me, I am just as likely to dream of my boyhood home in a fulfilling rather than disturbing way. It has become a warm, enfolding place that offers up its hidden treasures.

As a boy, I lived in dread of the walled-off eaves on either side of the room in which I slept. They were the abode of a monster who could come through one of the two small doors to get me. Under the eaves were stored the things nobody could bear to throw away. Even on the rare occasions when my mother went in search of something, with me peering tentatively over her shoulder, she could not dispel my fears of what lay hidden there. The 100-watt bulb in the shadeless lamp she held did little more than carve a hole in the overwhelming blackness, producing shadows that loomed and moved.

I don't think it should come as any surprise that the riches I dream of lie in the eaves. Rummaging unafraid in the lar better-lit eaves of my dreams today, I turn up fascinating ters, precious jewelry, valuable furniture, even a forgotten ro hidden in a corner. I awaken refreshed.

Our house was built in 1934 by my grandfather, a kind taciturn man with white hair and a fine face who loved me distance and delivered his blessing on his deathbed in 19 "The pride and joy of the Mackenzie family" is what I reme ber him saying. Twice he had brought his lumberyard and back from the brink of economic collapse, but when Depression came he found himself too old and too poor to umph again. He lost both the business and the dwelling was part of it. Somehow he managed to scrape together enou money to buy a lot and a half nearby and give us a new ho

Pa, as I called him, saw to it that our house had a cert middle-class distinction. It was quite smart for the Bronx. back from the street and standing three stories tall wit tapestry-brick facade and two-car garage, it lay at the end the trolley line in an area that was only then beginning to developed. One entrance on the garden side opened to ground-floor office where he carried on a vestigial business;

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When she died, Archie took his mother's wedding ring and slipped it on his finger to wear the rest of his life

other, up an outdoor flight of stairs, led through a tiny hall the living room.

Iother and I lived with Pa and her brother, Archie, while ather tried to make a living playing tuba and string bass in aveling dance band. He was a handsome man ten years iger than Mother and she had hoped that marriage would her escape her mother's grip, but my birth had brought her home; there would have been no way to take me on oad.

ne walked into a trap when she moved back: Her aging er and helpless brother needed her, all the more because her her had recently died. From everything I heard about my dmother she was a remarkable woman: intelligent, well-, witty, outgoing. Why she married such a detached man a is not clear, but in her frustration she turned to her chil- and controlled them. When she died, Archie could not her abandonment of him and took her wedding ring, ch she had pointedly bestowed on him in the hospital, and ed it on his finger to wear for the rest of his life.

ly mother and Archie were much attached; I suppose the d for them today would be co-dependent. She was two s older than he and she protected him while they were ing up. They were both hard of hearing, the result, they , of having had malaria as children, and it made them dent. They wore startled expressions on their faces as gh they never knew what to expect next.

rchie always had a difficult life. His earliest photograph vs him sissified in a Buster Brown suit, his cherubic face ed by a big picture hat. He was not helped by being ed Archibald, which schoolmates used to torment him. a, reserved to a fault and determined too, had silently nded for his son to take over the business. He long denied t might have been obvious to all: Archie was not the kind uy to sell lumber to builders. He wanted nothing more to be a decorator; my grandfather would hear nothing of d kept a sign on his mill that read A.T. Mackenzie & Son. uring the Depression Archie couldn't get a job; he didn't try. As a result, he had too much time to worry and com-n. Only a good movie starring his favorites, Joan Crawford Greta Garbo, seemed to lift his spirits. He would tell her over breakfast how beautiful they looked, what they and what they wore. In a very good mood, he would blow ke rings for me between gulps of black coffee, but most nings he wakened with a headache, complaining of how l he felt and even threatening to stick his head in the oven end it all. Yet Archie had a sense of humor and a way with ds and he could get people laughing—largely with the gal- humor of the Depression. I remember a Christmas when hie and Mother could not afford presents. Undefeated, did up boxes of all sizes in wrapping paper and ribbons placed them under the tree. We would never have a more ntiful-looking Christmas.

Archie was our biggest secret although everyone must have known that he was gay; still, there was no word for homosexuals in those days that was not demeaning, and besides, one never talked about such matters. His friend, a department store furniture salesman and a frequent visitor on weekends, was known to me as Uncle Charlie; nothing more was said. To me the greater secret was that Archie powdered his face before leaving for the movies or a cocktail party—he used a puff just like my mother's—and put clear polish on his nails as well. I would have been mortified if my friends found out, but they laughed at him anyway and I despised them for that.

Just how poor we were was another subject to hush up. We lived surrounded by the trappings of the 1920s, when my grandfather had money, a large motorboat, and two Packard cars, and my grandmother spent that money liberally to make her home a showcase. Though the boat and the Packards were swept away in the undertow of the Depression, the furnishings survived to put a good face on things.

My uncle identified with his mother—worshipped her, he used to say—but he saw no need to perpetuate her memory by letting our home become a mausoleum. He set about updating it. Mother joined right in, and if I had to pick their most positive quality, I would say it was imagination. They were forever rearranging the furniture in the living room. The Duncan Phyfe settee, as we called it, had only two spots where it looked good: at the end of the room opposite the fake fireplace and in front of the double casement window. In truth I can't begin to count how many times that well-built sofa, which must have weighed a ton, was shifted.

A lot less bulky were the ornate twin mahogany bookcases, the grandfather clock (it ceased working, it was moved so often), and the desk shaped like a spinet, and they cropped up all over the room. The radio, a piece of furniture in its own right, standing on thin legs with a lift top that concealed a Victrola, could not be moved until my grandfather died; he was very hard of hearing and kept his chair pulled up against it. Even the 12-by-20-foot silk Chinese rug would be turned around, no mean task since when rolled it was the size of a huge cannon. Yet somehow Mother and Archie managed to swivel and unfurl it so the design seemed suddenly fresh. The only object that kept its position in all the years I was growing up was the girondole mirror over the fireplace. With its convex glass it bent the whole room into itself, an unvarying eye that never passed judgment on what it saw.

Mother and Archie did a great deal more than move the furniture around. They frequently redecorated—and not just the living room, but the kitchen, bathroom, and the never-used recreation room downstairs. They didn't lack for accessories with which to change a room's character. Copper for the kitchen? Colorful cups, saucers, and dishes for the plate racks Archie had made? Oval picture frames? These were all to be found under the eaves. >

The first cold days, the radiators would hiss and clank, and there'd be the smell of hot metal and roasting pain

After Pa died, we discovered that the house he had built for us was about to be sold for unpaid taxes. He had been too proud to let on, not even when Mother found him sitting on the edge of the coal bin weeping, or even after he had gotten himself blind drunk on beer at a local bar and she had to go fetch him. Dad cashed in an insurance policy to pay off the taxes, leaving us poorer still.

I realize now that Mother and Archie allowed themselves to be swept along by events over which they believed they had no control and that it was the house that kept them afloat. Without the house to challenge them and keep them busy they might have drowned in reality, and they were proud when friends raved about their latest changes.

Mother and Archie were both gifted. Mother could sew and my uncle could too. They ran up curtains and draperies on the Singer; they recovered pillows; they produced swags. Archie taught himself how to upholster, smashing his thumb more than once as he fumbled with hammer and tiny tacks. He boldly retied springs, not always getting them right as a muffled twang under the backside proved on more than one embarrassing occasion.

Mother and Archie were great painters and paperhangers as well. They picked up color schemes from the Chinese carpet, which offered them a full range of hues. Their boldest experiment was their most successful: They found a dark green in the grape leaves that wreathed one of the rug's moon gates and used it for the woodwork and the ceiling. For paper that time they chose a bold floral pattern, bouquets of full-blown pink and red roses against a white background.

Occasionally Mother's and Archie's frustrations with each other reached explosive proportions when a project they had undertaken was not going well. Wallpapering could be particularly vexing. Mother would be holding the slack, limp end of the moist paper and my uncle, balanced on a stepladder, would be maneuvering the leading edge up to the ceiling when something would happen—a tear would develop, or a section would cling to the wall prematurely in an awkward twist. Poison would fill the air, but not for long. The sight of the new paper, several panels of it smoothed down in place over the old, tired paper, served as the perfect antidote.

How they loved the decorating magazines. They would thumb through them looking for ideas, pointing out rooms to each other. Once, inspired by an article about decoupage, they did as the pages instructed and pasted the covers of the issues they could not bring themselves to discard on the panes of the door between living room and hall. I can see that door to this day, each cover serving as a window into someone else's world.

I admired the energy that drove Mother and Archie on. So many of my warmest memories are of them together, pouring themselves into their schemes. They were not happy people; they had been damaged by life and lived it tenuously. But they were never happier, nor more in charge, than when embarked on change. How wonderful it was to come home from scho and find the living room sparkling fresh after they had redec rated it, all the furniture polished and the windows as bright air, and it would stay fresh for a long time afterward. autumn the crisscrossed dotted Swiss curtains would go u washed and stretched and redolent of sunshine. The roo would take on a coziness, especially by lamplight. I wanted sit there and read. With the first cold days, the fire would started in the coal furnace. The steam radiators would hiss a clank, and soon there would be the smell of hot metal and t roasting paint Archie had inadvertently splashed on them not a bad odor at all.

This passion for change carried Mother and Archie forwa But the reality they tried so hard to stay ahead of slowly cre up on them. If my mother had hoped that my father wou come home to live, he never did, except for periods of uner ployment. Mother began to let their bedroom go, gradua piling it with boxes of oddments and stacks of old magazir ("I want them for ideas," she would say when my father, the between jobs, told her to throw them out). She was barricadi herself in, I think, building a wall against the world. Her mes bedroom became the last of our secrets.

At one point Archie got a job, as a window dresser for a l Fifth Avenue furniture store. Often after being paid he wou arrive home bearing a gift for Mother—a pair of earrings bracelet, the kind of chunky jewelry Joan Crawford wore the movies. Archie's employment ended, for reasons he wou never explain, and Mother went out and worked as a typi The house held its own for a while. After Mother died, Arch attempted to keep it up, but his efforts were about as lon lasting and effectual as fluffing up a pillow. When he died, t house seemed to close in on itself, abandoned, the garden ran the trees leaning.

My father, retired, carried on by himself in the rooms he s aside as his own, but the house was too sodden with memori and tinged with death for me to want to visit him there ofte and so we met in my home, brightened by the presence of r two vibrant daughters.

I love the house I live in today. My wife and I have many the possessions that I grew up with and I am delighted th are ours, but I own more of the past than that: I have strengt that came from what I experienced as a boy. I learned patien and respect and compassion, and in the face of adversi I became an optimist. Not surprisingly, I like rearrangi our furniture. I realize, as Mother and Archie surely did, th rearranging the furniture means starting over. ■

Dale Mackenzie Brown lives in Alexandria, Virginia, and is an editor of long standing at Time-Life Books, where he is currently director of the series Lost Civilizations. *He has written several books, among them works on the Alaskan wilderness and the painter Diego Velazquez.*

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Entertain a few new tabletop ideas—from a cactus carafe to plates in tropical colors

EDITOR SARAH MCPECK



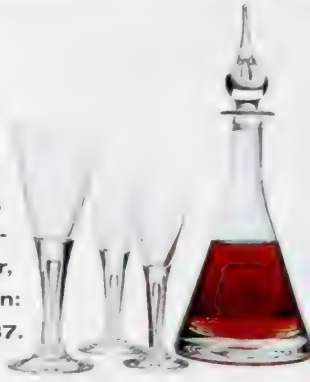
Plump fruits and ripe colors juice up French porcelain, $195 a 5-piece place setting. From Bernardaud: 800-884-7775.



Cactus carafe—11 inches high, with a two-toned stopper—by award-winning Danish glassblower Peter Svarrer, $385. Call Entry USA: 212-734-4318.



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Turn-of-the-century Danish faience inspired glazed Ursula pitchers—medium-size blue, $55; large-size green, $65. At Royal Copenhagen: 212-759-6457.



Hand-sprayed colors and bamboo-motif borders on Hermès Toucan plates, from $55 each. Call stores: 800-238-5522.



Vegetables from seed packets give a stoneware platter its country flavor, $60. From Pfaltzgraff: 800-999-2811.



Swedish Stromboli glass vases come colored with crushed crystal, $185, or clear and hand-cut, $390. From Kosta Boda: 609-768-5400.

For more details — Reader Information



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1 Depicting spring, summer, winter, and fall, ladies in seasonal dre are highlighted by sunny yellow. Through decorators from Grey Watkins: 212–371–2333.

2 Athena, based on an 1804 textile from Jouy, France, features the goddess warfare with trophies, animals, an birds. By Schumacher for Colonial Williamsburg: 800-332-3384.

3 Gray and pink create a soft look for delicately drawn pastoral scenes. Through decorators from Marvic: 212–371–4333.

4 After colonial expansionism under Louis XIV, Oriental design was much in vogue in the 1700s. Here, an example in putty and forest green. Through decorators from Carleton V: 212-355-4525.

5 Evoking the French explorati of the Americas, La Fayette toile pairs mustard yellow and cinnamon red. Through decorators from Quadrille: 212–753–2995.

6 Named after the region where toiles originated, Ile de France incorporates popular images from the mid-18th century, At Motif Designs: 800-431-2424.

7 For Mandarin toile, an 18th-century Chinese document has been recolored with deep cornflower blue and cranber red. Through designers from Manuel Canovas: 212–752–9588.

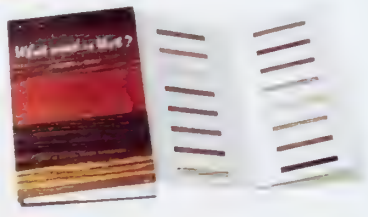
8 Framed by allegorical figures, these four views of Paris were adapted from 17th-centur engravings. Through designers from Marvic: 212-371-4333.

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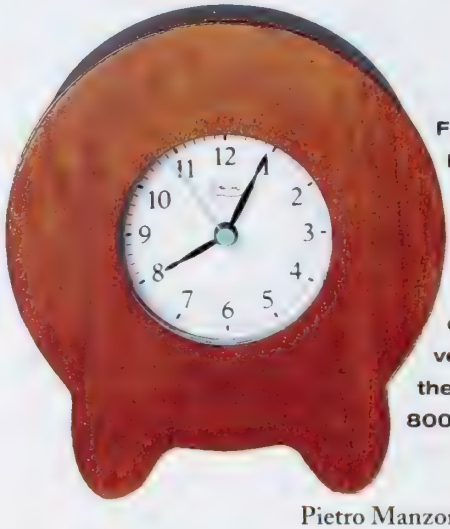


After 25 years, Herbert L. Edlin's *What Wood Is That?* with 40 chips remains the top guide (Viking Penguin, $27).

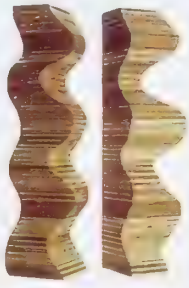
Overlapping hard-ashwood strips form a bowl for fruit o bread; 18 inches, $85. At MXYPLYZYK: 212–989–4



The pepper grinder takes a dashing turn in a conical design of Danish beechwood, $33. From Bodum: 212–644–6613.



For bold Biedermeier style, all hands point to Michael Graves's desk clock in cherry veneer, $130. At the Archive Shop: 800-355-1228.



Pine needle–filled pillow adds the aroma, while fifties target beads and seventies dress crochet supply the look, $115. At Felissimo: 212–247–5656.

Jagged plywood candlesticks fit together or stand alone, $40 ea. Call: 212-989-4300.

Pietro Manzoni's ontano-wood carafe, $180. At The MoMA Design Store: 212–708–9888.





Onion-shaped vases by Minnesotan John Berglund come in maple, ash, and madrone—with glass liners, $24 ea. Call: 212–989–4300.



A great shape and Swis pearwood make Giorgio Pizzitutti's Mirror Of Grimilde the fairest of them all, $130. Call: 914–941–1752.





Richard Peduzzi's deck chair in cherry veneer is curved for comfort, $2,500. At Paris's Plan Venise: 011-331-42-77-64-88.

For more details, see Reader Information

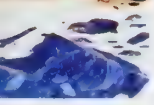



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Designer Lori Weitzner asked 26 kids ages 8 to 11 to paint the sound of eight songs (Vivaldi to blues). Result: Jack Lenor Larsen's Rhythm & e fabrics, here, Barrel House; through signers. Call: 212-674-3993.



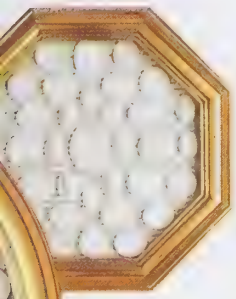
Hannah Woodhouse's Eucalyptus II lamp is sculpture with a light touch, $275. Call: 011-44-71-820-1393.



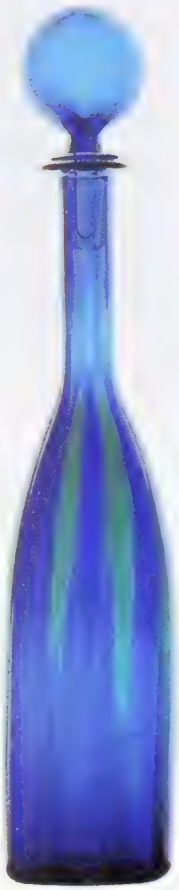
Great design by talents taken by AIDS is the theme of Design Legacies, June 15-July 15, at NYC's Gallery 91. See works by landscape architect Bruce Kelly (whose watercolor plan for Strawberry Fields in Central Park is shown here), interior designer Jay Spectre, and others. Call: 212-620-0954.



Steel nightstand with a small surprise—a drawer that swings open from the hinge at bedside, $2,100. From Heltzer Design: 312-561-5612.



These get our seal of approval: reproductions of 18th-century intaglio designs, $220 and $135. From Artefact: 11-44-71-580-4878.







Visit the Paris Apartment, a new NYC store brimming with junk treasures from the 1920s, '30s, and '40s. Call: 212-780-0232.

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IN THE AIR

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San Francisco's Hayes Valley arose phoenixlike after the 1989 earthquake. Now it's an enclave of hip design stores

Shopping shake-up







BY TESSA SOUTER

The earthquake of 1989 was the best thing to happen to Hayes Valley. Once obscured by a raised freeway, under which prostitutes and drug dealers conducted business, it was one of San Francisco's worst neighborhoods until City Hall finished what the earthquake started and demolished the freeway in 1992. Now the only dealers in sight are the furniture and fashion designers who, enticed by cheap rents, have turned the area into an oasis of cool for style aficionados.

Russell Pritchard, one of the early pioneers of the 500 block of Hayes Street, opened Zonal in 1990. Today he is called Daddy Russell by the other store owners, who turn to him for advice. Shoppers go to him for turn-of-the-century beds from the Midwest, cast-iron building fragments, and fabulous painted screens, floorcloths and armoires by local artist Michael Duté.

Next door to Zonal, Terry Stark Country Stark Java started business selli the contents of his house in Indonesia. H now offers his own Biedermeier-influenc designs and continues to import earl 1900s teak and plantation mahogany furn ture. There are a number of fashion a shoe stores on this block including Be Donna, which sells custom and ready-ma hats and clothes as well as jewelry, buttor and fabrics from Japan and Europe.

Two blocks up, the Hayes Street bran of de Vera (owner Federico de Vera h another store on nearby Gough Street) sp cializes in contemporary, fifties, and sixt Italian and Swedish glass. Next door, t changing stock of F. Dorian includ antique furniture from Morocco and t Philippines, Turkish rugs, jewelry, a objets d'art from around the world. At AD/50, on the corn of Hayes and Laguna, Dominic Longacre stocks fifties furn ture and objects, including Charles and Ray Eames designs f Herman Miller, pieces by Alvar Aalto, Bruno Mathesson, a Arnie Jacobsen and AD/50's own architect-inspired furnitu

Hungry? One establishment to benefit from the area's ne found respectability is the soul food restaurant Powell's Pla opened in 1972 by gospel singer Emmit Powell and run by h brother Mel. It's the real thing, with plastic tablecloths, ancient jukebox, and the best fried chicken in San Francis The more refined might prefer the elegant Vince S.F.'s eclec American menu accompanied by excellent live jazz music Thursday through Sunday evenings.

For character go to Mad Magda's Russian Tea Room have your tarot cards read while enjoying a sandwich nam after a famous Russian. "Kruschev is obviously a ham," sa owner David Nemoyten who lives in the area and is thrill with the changes. "It's become the ideal neighborhood—yu pies and Bohemians, wealthy and poor. And it's going to g even better." You don't have to be psychic to see that. ■

Hot shops, FROM TOP: **Iron animals and hand-carved fishing cats at F. Dorian; tea and tarot hangout Mad Magda's Russian Tea Room; Nipsy takes a nap at Russell Pritchard's Zonal; elegant glassware at de Vera.**

For more details, see Reader Information



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The river keepers

A community group fighting pollution along the Westport River in Massachusetts has so much fun that everyone wants to get involved









Today the Westpo River (LEFT) and t town of Westpor Point (BELOW CENTER) look muc as they did in colonial days, due part to the Westpo River Watershed Alliance. Membe (BELOW LEFT) monitor scallops (BELOW RIGHT). Sig memorializes a brook (BELOW).



BY WILLIAM BRYANT LOGAN

Nineteen eighty-five was a good year for scallops in the Westport River, whose 55-square-mile watershed parts Rhode Island from Massachusetts on its way to Buzzards Bay. Working in the bright autumn light among the hummocks of grasses and beach plum, the fishermen took 60,000 bushels of the delicious bottom-dwellers from the brackish waters, a haul worth more than $2.5 million.

Seven years later the fall light was just as brilliant but the scallop harvest was only 200 bushels. "We had trouble even finding enough scallops to study the problem!" says Robert Edgcomb, who until recently was president of the Westport River Watershed Alliance.

However pretty the coast may look, things are not right in the Westport River, nor in the hundreds of rivers and estuari that drain North America from Jupiter, Florida, to Seatt Washington. During the first quarter of the 19th century was said that during their annual run you could cross the Hu son River from Manhattan to New Jersey by walking on t backs of sturgeon; now there are no sturgeon, and the riv poisons the striped bass that still spawn there.

On the Westport River there is no shortage of possib causes of the declining catch. Leaking septic systems, corrod gas tanks, feedlot runoff, industrial pollution and boat wast all take a toll. At the head of the estuary in 1987, 300 peop lost their water supply for six years after drums buried in a to waste dump began to leak. Even the anti-fouling paint th watermen use to discourage barnacles is a threat to the wat quality, and a single gallon of some septic-system cleansers


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In spring everyone turns out for River Day—a parade of watercraft plus ecological films and handouts

can pollute 22 million gallons of groundwater. The situation is so bad that almost one third of the shellfish beds are closed indefinitely due to pollution.

"We began to realize that it wasn't just one problem after another," says Edgcomb, "but that they were all linked."

Founded in 1975 to oppose a sewerage lagoon that was about to be constructed on the river's east branch, the Westport River Watershed Alliance has spent almost two decades fighting polluters. Hazardous waste sites, coal gasification plants, mass burn incinerators, underground liquid petroleum tanks—all have been proposed for the watershed (the land drained by the Westport River and its tributaries) and all firmly rejected, thanks in no small part to the Alliance's work.

But members don't chain themselves to the river. They win converts by having more fun than anyone else in the neighborhood. They appear in local parades with a member dressed as "Seemore Scallop." They participate in tastings of local wine and produce to promote new initiatives. Each year they raise more than $10,000 at a daylong auction that draws visitors from the whole region. The annual spring River Day has become the area's major festival, with a parade of hundreds of watercraft, many of them homemade wooden canoes and rowboats, plus jugglers, mimes, ecological films, food, and booths from like-minded organizations such as the Lloyd Center and the Buzzards Bay Project.

Alliance members have learned a kind of ecological aikido that converts potential enemies into accomplices and even friends. "In a community that includes farmers, fishermen, summer people, government and industry, each tends to focus on the faults of the other," Edgcomb says with a rueful smile. "The trick is to get each of them to see that they themselves contribute to pollution and they themselves have to change."

Donald Bernier, chair of the local government's Conservation Commission, does not look like the natural ally of Bob Edgcomb. Bernier is a contractor, robust in a light blue windbreaker, the kind of man who bowls 250; Edgcomb is a white-haired retired industrialist in a madras shirt. And indeed Bernier was once a foe of the Alliance. Now, however, the two make common cause. Bernier remarks, "The most important thing is getting everyone involved, giving everyone credit, making it a full community effort."

By any means necessary, the Alliance builds a single community out of disparate interests. At church suppers they got old-timers heatedly discussing the traditional names of every little creek that anyone had ever tripped over. The result was a list of names. Now there are 125 beautiful blue signs along the roadways of the county, each naming a brook or rivulet that, before the sign, hardly anyone had remembered was there. By awakening memory, they stirred pride and helped people to value their own landscape once more.

This strategic thinking is important to the Alliance's success. "You have to do a few things well," says Edgcomb. "If you just charge off into the forest, sooner or later you hit a tree or a wall. But if you look where you're going, you can wind around the obstacles and get where you want to go."

Most of the group's political action is accomplished through hands-on projects that take advantage of its ability to bring out volunteers at a moment's notice. When Betsey McEvoy was running the Alliance's monthly newsletter, *River News*, she once put in a notice asking for volunteers to babysit the piping plovers. Because the shorebird is a ground nester, its young are vulnerable to predators. She expected half a dozen responses. "We got fifty women—mothers and grandmothers—who went out there with lawn chairs and their knitting," she recalls. "The birds were like their children to them. You couldn't keep them away!"

Monitoring the river itself is an ongoing task. In the warm months, volunteers travel to prearranged locales where they assist government agencies by taking and analyzing water samples for nutrients salinity, clarity and dissolved oxygen Their findings help determine whethe the river may be closed or open to fish ing and swimming.

But a priority today is scallops. "Envi ronment is a hard word to focus on," say Edgcomb, "but people can taste a scal lop." To determine what has decimate the catch, the Alliance has become th key participant in a project that place hundreds of "spat bags"—concocted b volunteers out of onion bags, fishing lin stones and rope—in the river and estu ary. The bags are fixed to white floats an form a habitat for seed scallops. Th mollusks grow in the bags and scientist can collect them for testing to determin what has harmed them.

The Alliance's efforts show results no only in the river but in the innovativ businesses that the area spawns. Th group is at the center of a new kind o boosterism aimed at making exurban liv ing fruitful and fulfilling. In spring, th Alliance newsletter promotes the produc of area farms. An event to help the scal lop project takes place at a local winer Down the street from Alliance headquar ters, a one-acre hydroponic greenhous grows a quarter-million heads of lettuc at a time.

Not that the Alliance is universall popular. Recently it advocated an effor to clean out a manure-choked farm pond The backhoes were on-site and diggin when a storm of adverse publicity brok out. Everyone had agreed that the jo needed to be done, but another environ mental group and one local landlord who felt they had not been properly con sulted, contended that more permits wer needed before the cleanup could com mence. Though the state eventually side with the pond effort, the project has sinc been bogged down in bad feelings.

Former enemies and current allies Edgcomb and Bernier laugh and shak their heads, recalling the snafu. "We hav to keep it light!" says Edgcomb, runnin his hand through his white hair. Bernie reflects for a moment. "The main thing, he says, "is harmony." ■

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The ultimate attic



Pewter dishes, salts, and salvers at Colonial Williamsburg's study galleries.

In new museum study centers you can research your own antiques two ways: on their computers and by viewing masses of similar objects

BY WILLIAM IRVINE

Suppose you have started to collect antiques on a small scale: American pressed glass, say, from the turn of the century. You have read a few books on the subject, browsed in antiques shops, but you want to know more. Where can you see a number of examples from the same period displayed together? Is there a place where you can find detailed information about the provenance and history of objects similar to those you have acquired?

Museums are filling the collectors' information gap with study centers: exhibition spaces that are designed to display large collections of decorative arts objects that would otherwise be shelved away in storage—areas that had previously been accessible by appointment only, and exclusively art historians and scholars.

Unlike traditional museum displays, which set forth th best examples of a variety of objects, study collections ma show everything in the museum's attic, warts and all. dented silver teapot with a heavily repaired spout might s right next to a magnificent Tiffany tea service—because the are stylistic cousins, not equals in rarity or fineness. If yo are a beginning collector with something at home that yo want to know more about, you can look it up on nearby com puter terminals, which provide access to a data base of info mation about similar museum objects on display.

The American museum that first introduced the study cen ter was the Yale University Art Gallery, which in 1960 create a 14,000-square-foot space known as the Furniture Study. Th is an unembellished, chronological lineup of America designs, used mainly by scholars and taken largely from th museum's comprehensive Mabel Brady Garvan Collection American decorative arts. Yale's public galleries used innova tive display techniques to show other Garvan pieces: On room features nine Chippendale chairs, three each from Mas achusetts, New York, and Philadelphia, which are hung on th wall to enable the visitor to compare their construction.

The success of Yale's presentation was appreciated ar envied throughout the museum world and soon was adapted several smaller American museums, including the Chrysl Museum in Norfolk, Virginia; the Galleries at Winterth in Delaware; and the Corning Museum of Glass in upsta New York.

Today, important and large study collections can be found the Metropolitan Museum of Art in New York and at Colo nial Williamsburg in Virginia. The Met's Henry R. Luc Center for the Study of American Art was designed in part relieve a storage burden on what is probably the world's grea est collection of American painting and decorative arts. Ope since 1989, the Luce Center is the *(Continued on page 12*


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Renzo Mongiardino

Merlin of the mise-en-scène









The maestro (TOP) and his work, CLOCKWISE FROM ABOVE: Bedroom in an otherworldly painted setting. A Milanese room with trompe l'oeil Eastern tiles. This pied-à-terre for the Count and Countess Brandolini made Mongiardino famous. On the walnut-paneled walls of a vaulted study, the painter Bergamasco created faux inlay.

BY DIANA WALKER

Since the 1950s Italy's leading interior designer has been awakening Sleeping Beauty castles and villas for a clientele that includes Rothschilds, Thyssens, and Hearsts. Now the first monograph on his work, *Roomscapes* (December 1993, Rizzoli, $60), confirms that beyond being a court decorator for international tycoons, Renzo Mongiardino is the most innovative master of old-world grandeur working today.

A student of architecture and the son of a stage director, Mongiardino (pronounced moan-jar-DEE-noh) has throughout his career designed sets for opera, including Maria Callas's *Tosca*, and cinema, including Elizabeth Taylor and Richard Burton's *Taming of the Shrew*. Nevertheless, his theatrical instincts hav been focused primarily on houses, where by turning walls int scenery he injects rooms with an aura of history and legend Always in harmony with the architecture and with the >

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Buckle up, America!

The confidence to tame unwieldy palaces is rooted in Renzo Mongiardino's childhood. Born into an old Genoa family, he grew up in a palazzo with a two-story grand salon as a playroom

way his clients live, his room "sets" are never overstated or far-fetched. Instead they seal a room with character.

A peasant's scarf, a 19th-century fan, an Etruscan vase: Mongiardino's inspiration can be obscure and highly original. While his knowledge of art history is colossal, his aim is never to re-create a specific time or place. "The ancients are not so much a past to remember as a future to discover," Mongiardino says, quoting the contemporary author Pontiggia. To the designer this means, for example, that instead of reproducing the mosaic drapery from Sant'Apollinare Nuovo on bathroom walls, he can render it as trompe l'oeil terrycloth.

Mongiardino's first important commission in the mid-fifties was a pied-à-terre for his friends the Count and Countess Brandolini (she is Gianni Agnelli's sister). Fantasizing a hideaway mezzanine tucked below the ceiling of a church, Mongiardino incorporated overscaled columns to suggest that they continued from an imaginary nave up through the floor of the apartment. Cathedral-size capitals looked like giants in the tiny space, but it was this out-of-whack effect that the designer intended—and his career was launched.

An independent thinker and risk-taker, Mongiardino enjoys marching north when the design world heads south. Whereas most 20th-century designers pare historical styles down to their essence, Mongiardino conjures up the past with pattern-on-pattern—a wonderful warming strategy for walls in large rooms. In the London apartment of Lee Radziwill during the sixties he organized a group of hand-blocked Indian cotton paisleys within wainscoting and borders. The result when combined with rare porcelain and antiques expressed the exotic richness of a Persian miniature.

Like centuries of Western designers before him, Mongiardino has experimented with Near- and Far-Eastern elements. Using an ancient Chinese painting technique, he has washed watery foliage across walls of silk, framed chinoiserie with pilasters carved into parasols and bells and, influenced by the late-19th-century Turkish smoking rooms made famous by Oscar Wilde, has painted a patchwork of ten different Eastern tile and carpet patterns on a wall.

Mongiardino's most surprising Eastern commission, however, arrived buried inside a neoclassical English country house, Daylesford, built between 1790 and 1796 for Warren Hastings, the first governor general of India. Hastings decorated the interior with Mogul-related art. Long out of the hands of the original family, Daylesford was purchased in 1977 by the Baron Hans Heinrich Thyssen-Bornemisza, whose grandfather had built a chicken-wire business into a steel and armaments empire. Mongiardino was hired to design an ambience sensitive not only to the history and architecture of the house, but also to the owner's art collection, which with its works b Rubens and Holbein, Rodin and Cézanne, is considered sec ond in importance only to that of Queen Elizabeth II.

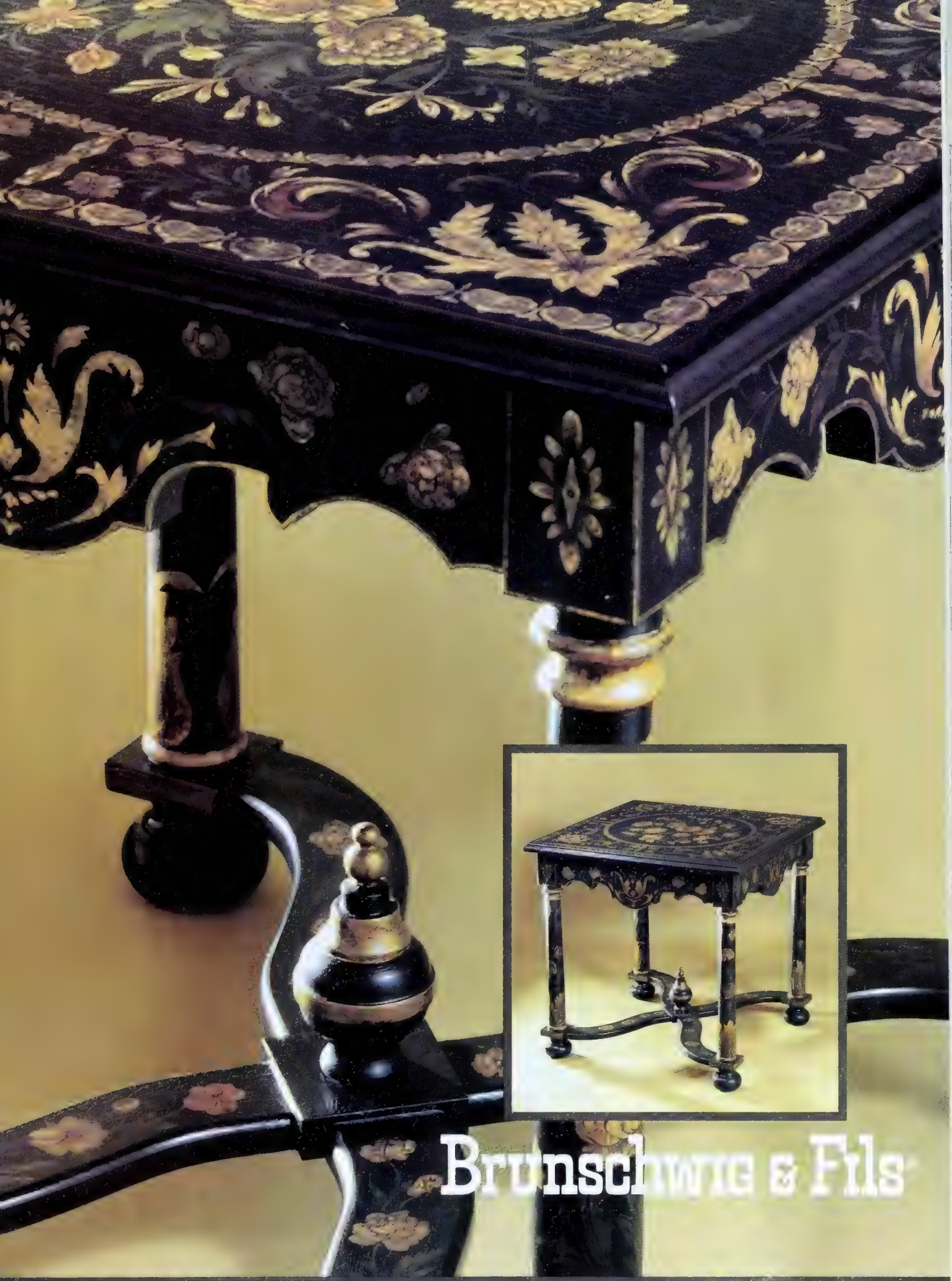
Mongiardino worked to establish visual links between th Indian and Adamesque influences as well as the art collectior In the library, the classical poses on a Pompeian frieze becam a foil for the stylized posture of Picasso's *Harlequin with Mir ror.* In the drawing room, wall stencils conjured up India embroidery, and Persian carpets were introduced as compan ions for the delicate intricacy of the neoclassical architecture Resplendent in shades of gold and accented with masterpiece of Georgian furniture, this grand room in the Cotswold glowed like a little temple.

Art collections are a Mongiardino specialty. He has use backdrops of sand-colored cretonne to unify Impressionis works, a red-and-gold lampas weave to reinforce the dramati lighting within 17th-century Italian paintings. But it was fo the Rothschilds' objets d'art that he created his masterpiece

Velvet walls were the one thing that Marie-Hélène d Rothschild did not want when Mongiardino decorated for he at the Hôtel Lambert in Paris. Not only was the flamboyan heroine of the *style Rothschild* accustomed to an eccentric opu lence—Turkey carpet upholstery, Dutch old masters, Augs burg gold—but she also demanded the sophistication tha could stand up to a palace assembled in the 1640s by the futur design team for Versailles, the architect Le Vau and the deco rator Le Brun. Mongiardino's achievement was described b the Baron Guy de Rothschild in his autobiography *The Whim of Fortune* as a poetic space "that had more the air of the palac of an artist than the house of a millionaire."

Mongiardino's starting point in the Hôtel Lambert had bee the forerunner of the modern museum, the *cabinet d'amateur,* small room of the 16th and 17th centuries in which private col lectors displayed their treasures. To enliven the Rothschild col lection of yellow, blue, and white lusterware, Mongiardino wall treatment involved stenciling an ocher bookbinding pat tern on parquet de Versailles applied to the wall.

Another Rothschild collection, housed in the adjoinin room, contained 16th-century Limoges enamel portrait painted by Léonard Limousin, court painter to Henri c France. Here the walls were divided into four horizontal sec tions. Inspiration for the wainscot came from an antique ebon box decorated with ormolu and semiprecious stones (repro duced by Mongiardino with bits of colored glass), while th middle sections were painted to resemble cloudy agate and pol ished porphyry. At the top, just below the cornice, was Mon giardino's version of a Mannerist frieze he once spotted in 16th-century church in Parma. Resembling the jacket of a >



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rare manuscript encrusted with gold and jewels, the effect was hushed, solemn, and magnificently *style Rothschild.*

The confidence to tame unwieldy palaces is rooted in Mongiardino's childhood. Born into an old Genoa family in 1916, he grew up in a palazzo with a two-story grand salon in which children's games, his mother's tea parties, and his father's exercises took place. For an 18th-century villa in the Veneto, Mongiardino drew upon his memory of that *salone* to turn an ungainly corridor 133 feet long by 16 feet wide into a comfortable family room that beckoned everyone in the adjoining spaces. In another building dubbed "a slice of polenta" because of its wedge shape, the wide portion of a triangular room was transformed into a paneled, brasserie-like dining room with stained glass windows, banquettes, and marble-topped tables.

Because of his innate sensitivity to light and air, shadows and voids, Mongiardino believes that a room's size and shape should determine its fate. Instead of lowering the ceiling in a tall gawky room, for example, he once constructed an enormous freestanding tent which blotted out the dark high corners and collected light from the windows by day and a chandelier by night.

Mongiardino's attitude toward his clients ranges from admiration to tolerance, and he remains unimpressed by their wealth. Resembling Verdi—bushy beard, penetrating eyes—he has, as critic John Richardson notes, a "blend of authority, geniality, and grand manner that is all the more attractive for being without artistic pretension or fashionable airs." Mongiardino lives and works out of his apartment in Milan where the personal and the professional mingle: Fabrics and portfolios pile up on night tables, pelmets and reliquaries hang together on walls. It is the ambience of an Edwardian professor, with well-worn leather upholstery, tea-dyed floral linens, and a fin de siècle portrait of his mother in taffeta and lace above a guest room bed.

Approaching the details of production with the reverence of a monk, Mongiardino is deeply concerned with craftsmanship, holding high the ideal of the *artigiano* or guild of which he considers himself the center but not the sole creator. His influence on artisans is strong but not overbearing, and his collaborators, whom he loyally credits, are distinguished in their own right: painter Lila de Nobili has herself designed sets and costumes for Broadway (*Gigi*) and La Scala; the Doboujinsky family, once creators of stage sets and masks in Czarist Russia, are so skilled at trompe l'oeil that touch is the only proof that a dragonfly cannot sting. His chief artisan, known as Il Bergamasco, paints marble and terra-cotta, tortoiseshe and lapis of a beauty surpassing the original.

To produce realistic "faux," Mongiardino, with the genius Merlin, has aged velvet with marking pens, sculpted plastic resemble embossed Cordova leather, and faded and fraye fabrics and fringes to build a desert tent that resembles an o carpet. Perhaps his most adventuresome foray into illusio draws on the 15th-century form of Italian inlay, intarsia, which small pieces of walnut, beech, oak, and fruitwood we fitted together to create geometric patterns or still lifes.

The most outstanding surviving exam ple of classic intarsia is seen on the wal of the *studiolo,* or private study, of Duk Federigo da Montefeltro at Urbino. He writing implements, musical and scien tific instruments and books recall th Duke's magnificent library, which su passed those of most European univers ties during the Renaissance. Playing o this theme, Mongiardino painted a su realistic skyscape in faux marquetr around the New York library of the la Peter Sharp [see House Beautifu December 1993]. Although the hazy si houettes in the distance are modern hig rises, the sharply rendered buildings ar objects that Mongiardino placed in th foreground of the Sharp library wal come straight out of the Renaissance.

Not surprisingly, Mongiardino is great admirer of the spirit of innovatio during the late Italian Renaissance, whe daring architects like Alberti, Bramant and Borromini broke with preceden "The Italians applaud most those perfo mances which stray dangerously furthe from reality...but still manage to be effective, convincing an stirring," writes Luigi Barzini in *The Italians.* No matter wh the project, the heritage of Italian art is persistent in all of Mon giardino's work, from his choice of materials (marble, brocad fruitwoods, walnut) to his palette (Papal reds, tapestry green Tuscan browns) to the ingenious deception of his trompe l'oe to his constant experimentation with new ideas and technique

And so in the bountiful autumn of his career Mongiardin sits at the summit, his scholarly fantasies personifying the ag of the jet set, his work defining the state of the decorator's ar For his clients, the modern-day power players who have spen their lives making tough financial decisions and art acquisi tions, Mongiardino's interiors present the seductive contrast elusiveness and mystery. ■

Diana Walker's most recent article for House Beautiful was on Jean-Michel Frank in May 1993.

MONGIARDINO'S SECRETS

- Allow location, climate, and way of life to guide design solutions
- Create a feeling of unpretentious permanence by making things look old and comfortable, as though they had always been there
- Bring the past into the present by using contemporary color or texture
- Make the walls the most interesting part of the room with scenery—crumbling ruins, sunlit forests—or with unusual patterns adapted from finds in antiques shops, old books, or old paintings
- Work with awkward proportions: Take a low ceiling and make it an interesting focal point with color, pattern, texture
- Create drama and surprise by overscaling something: a piece of furniture, a painting, sculpture, or plant
- Use faux rather than real marble or inlaid wood because the effects can be softened and blended

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The old-fashioned way

On a small-town street, a couple offers furniture typical of an earlier time—with prices to match

BY JILL KIRCHNER

If a family-run business devoted to hand-crafted furniture sounds like a thing of the distant past, Village Chairs & Wares is a welcome anachronism. Tucked away on a small street in Port Jefferson, New York, Al and Yvonn Affronti's store offers "new furnitur made in the old way." Inside this home shop, chairs hang from Shaker wall peg and every corner is filled with redwar pottery, hand-loomed table linens, an tin lanterns. The couple, antiques lover who had been hand-weaving rus and cane seats for two decades, be gan providing the rest of the cha (and more) six years ago, when the learned that their customers coul no longer find the old pieces the wanted—at least not at prices the could afford.



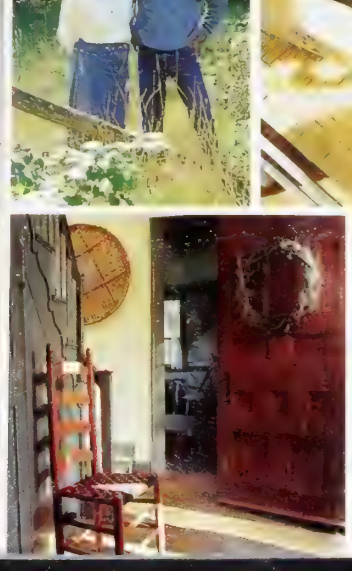












In their New Hampshire homestead Yvonne and Al Affronti live with the furniture they sell, FROM TOP: a ladderback chair, tin lighting, and pottery; Windsor and rush-seat chairs; the Port Jefferson, New York, shop; the proprietors; splint-seat bench; a table with a worn finish by the bed; the entry's Shaker chair.

"Our pieces are based on classic simple designs, but adapted t modern-day sizings," says Al Af fronti of the ladderback and Wind sor chairs, open cupboards, an splint-seat benches inspired b Early American and Shaker furni ture. The Affrontis, who still d most of the seat weaving them selves, seek out furniture makers acros the country who pay attention to crafts manship. Pieces done completely by hand like the reproduction 18th-century Wind sor armchair still made by the Amish i the old way, are at the high end ($600 other chairs range from $50 to $400 benches, from $145; farm tables, $65 and up. Customers can specify size wood, finish, and other features on man of the pieces.

For the past ten years, the Affronti have been restoring a late-18th-centur farmhouse in New Hampshire (show here), uncovering its stenciled wallpape and five fireplaces. In this setting thei antiques are nearly indistinguishabl from their new chairs and wares. ■

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ESTROGENS HAVE BEEN REPORTED TO INCREASE THE RISK OF ENDOMETRIAL CARCINOMA

Three independent case control studies have reported an increased risk of endometrial cancer in postmenopausal women exposed to exogenous estrogens for more than 1 year. This risk was independent of the other known risk factors for endometrial cancer. These studies are further supported by the finding that incidence rates of endometrial cancer have increased sharply since 1969 in eight different areas of the United States with population-based cancer-reporting systems, an increase which may be related to the rapidly expanding use of estrogens during the last decade.

The three case control studies reported that the risk of endometrial cancer in estrogen users was about 4.5-13.9 times greater than in nonusers. The risk appears to depend both on duration of treatment and on estrogen dose. In view of these findings, when estrogens are used for the treatment of menopausal symptoms, the lowest dose that will control symptoms should be utilized and medication should be discontinued as soon as possible. When prolonged treatment is medically indicated, the patient should be reassessed on at least a semiannual basis to determine the need for continued therapy. Although the evidence must be considered preliminary, one study suggests that cyclic administration of low doses of estrogen may carry less risk than continuous administration; it therefore appears prudent to utilize such a regimen.

Close clinical surveillance of all women taking estrogens is important. In all cases of undiagnosed persistent or recurring abnormal vaginal bleeding, adequate diagnostic measures should be undertaken to rule out malignancy.

There is no evidence at present that "natural" estrogens are more or less hazardous than "synthetic" estrogens at equiestrogenic doses.

ESTROGENS SHOULD NOT BE USED DURING PREGNANCY.

The use of female sex hormones, both estrogens and progestogens, during early pregnancy may seriously damage the offspring. It has been shown that women who had been exposed *in utero* to diethylstilbestrol, a nonsteroidal estrogen, have an increased risk of developing in later life a form of vaginal or cervical cancer that is ordinarily extremely rare. This risk has been estimated as not greater than 4 per 1000 exposures. Furthermore, a high percentage of such exposed women (30-90%) have been found to have vaginal adenosis, epithelial changes of the vagina and cervix. Although these changes are histologically benign, it is not known whether they are precursors of malignancy. Although similar data on the use of other estrogens are not available, it cannot be presumed they would not induce similar changes.

Several reports suggest an association between intrauterine exposure to female sex hormones and congenital anomalies, including congenital heart defects and limb-reduction defects. One case control study estimated a 4.7-fold increased risk of limb-reduction defects in infants who had been exposed *in utero* to sex hormones (oral contraceptives, hormone withdrawal tests for pregnancy, or attempted treatment for threatened abortion). Some of these exposures were very short and involved only a few days of treatment. The data suggest that the risk of limb-reduction defects in exposed fetuses is somewhat less than 1 per 1000.

In the past, female sex hormones have been used during pregnancy in an attempt to treat threatened or habitual abortion. There is considerable evidence that estrogens are ineffective for these indications, and there is no evidence from well-controlled studies that progestogens are effective for these uses.

If Estraderm is used during pregnancy, or if the patient becomes pregnant while taking this drug, she should be apprised of the potential risks to the fetus and of the advisability of continuation of the pregnancy.

INDICATIONS AND USAGE

Estraderm is indicated for the treatment of the following: moderate-to-severe vasomotor symptoms associated with menopause; female hypogonadism; female castration; primary ovarian failure; atrophic conditions caused by deficient endogenous estrogen production, such as atrophic vaginitis and kraurosis vulvae; and prevention of osteoporosis (loss of bone mass).

Estrogen replacement therapy is the most effective single modality for the prevention of postmenopausal osteoporosis in women. Case-controlled studies have shown a reduction of approximately 60% in the incidence of hip and wrist fractures in women who began estrogen replacement therapy within a few years of menopause. A recent, well-controlled, double-blind, prospective trial conducted at the Mayo Clinic has demonstrated that treatment with Estraderm prevents bone loss in postmenopausal women at a dosage of 0.05 mg per day.

Treatment with Estraderm 0.05 mg showed full maintenance of bone density with a slight (0.8%), but not significant, increase. Placebo treatment resulted in a significant loss of more than 6% below baseline vertebral bone mass. Patients using either Estraderm 0.1 mg, or 0.05 mg, had significantly greater bone densities than those using placebo.

Other studies suggest that estrogen replacement therapy reduces the rate of vertebral fractures.

Peak bone mass is reached at age 30 to 35 and can best be maximized by adequate calcium intake and exercise during the adolescent and early adult years. Early menopause is one of the best predictors for the development of osteoporosis. White women are at higher risk for osteoporosis than white men, black women are at higher risk than black men, and thin women are at higher risk than obese women. Cigarette smoking may be an additional risk factor. Calcium deficiency has been implicated in the pathogenesis of this disease. Therefore, when not contraindicated, a calcium intake of 1000-1500 mg/day either by diet or supplements is recommended for postmenopausal women.

Immobilization and prolonged bedrest produce rapid bone loss, while weight-bearing exercise has been shown to both reduce bone loss and to increase bone mass. The optimal type and amount of physical activity that might lower the risk for osteoporosis have not been established.

CONTRAINDICATIONS

Patients with known hypersensitivity to any of the components of the therapeutic system should not use Estraderm.

Estrogens should not be used in women or men with any of the following conditions:

1. known or suspected cancer of the breast;
2. known or suspected estrogen-dependent neoplasia;
3. known or suspected pregnancy (see Boxed Warning);
4. undiagnosed abnormal genital bleeding;
5. active thrombophlebitis or thromboembolic disorders;
6. history of thrombophlebitis, thrombosis, or thromboembolic disorders associated with previous estrogen use.

WARNINGS

1. *Induction of Malignant Neoplasms.* Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver. There are now reports that estrogens increase the risk of carcinoma of the endometrium in humans. (See Boxed Warning.)

At the present time, there is no satisfactory evidence that estrogens given to postmenopausal women increase the risk of breast cancer, although a recent long-term follow-up study has raised this possibility. Because of the animal data, there is a need for caution in prescribing estrogens for women with a strong family history of breast cancer or who have breast nodules, fibrocystic disease, or abnormal mammograms.

2. *Gallbladder Disease.* A recent study has reported a two- to threefold increase in the risk of surgically confirmed gallbladder disease in postmenopausal women receiving oral estrogens, similar to the twofold increase previously noted in users of oral contraceptives.

3. *Effects Similar to Those Caused by Estrogen-Progestogen Oral Contraceptives.* There are several serious adverse effects of oral contraceptives and other high-dose oral estrogen treatments, most of which have not, up to now, been documented as consequences of postmenopausal estrogen replacement therapy. This may reflect the comparatively low doses of estrogen used in postmenopausal women.

a. *Thromboembolic Disease.* It is now well established that users of oral contraceptives have an increased risk of various thromboembolic and thrombotic vascular diseases, such as thrombophlebitis, pulmonary embolism, stroke, and myocardial infarction. Cases of retinal thrombosis, mesenteric thrombosis, and optic neuritis have been reported in oral contraceptive users. There is evidence that the risk of several of these adverse reactions is related to the dose of the drug. An increased risk of postsurgery thromboembolic complications has also been reported in users of oral contraceptives. If feasible, estrogen should be discontinued at least 4 weeks before surgery of the type associated with an increased risk of thromboembolism, or during periods of prolonged immobilization.

While an increased rate of thromboembolic and thrombotic disease in postmenopausal users of estrogens has not been found, this does not rule out the possibility that such an increase may be present or that subgroups of women who have underlying risk factors or who are receiving relatively large doses of estrogens may have increased risk. Therefore, estrogens should not be used in persons with active thrombophlebitis or thromboembolic disorders, and they should not be used in persons with a history of such disorders in association with estrogen use. They should be used with caution in patients with cerebral vascular or coronary artery disease and only for those in whom estrogens are clearly needed.

Large doses of estrogen (5 mg conjugated estrogens per day), comparable to those used to treat cancer of the prostate and breast, have been shown in a large prospective clinical trial in men to increase the risk of nonfatal myocardial infarction, pulmonary embolism, and thrombophlebitis. When estrogen doses of this size are used, any of the thromboembolic and thrombotic adverse effects associated with oral contraceptive use should be considered a clear risk.

b. *Hepatic Adenoma.* Benign hepatic adenomas have been associated with the use of oral contraceptives. Although benign and rare, these tumors may rupture and cause death from intra-abdominal hemorrhage. Such lesions have not yet been reported in association with other estrogen or progestogen preparations, but they should be considered if abdominal pain and tenderness, abdominal mass, or hypovolemic shock occurs in patients receiving estrogen. Hepatocellular carcinoma has also been reported in women taking estrogen-containing oral contraceptives. The causal relationship of this malignancy to these drugs is not known.

c. *Elevated Blood Pressure.* Women using oral contraceptives sometimes experience increased blood pressure which, in most cases, returns to normal upon discontinuing the drug. There is now a report that this may occur with use of oral estrogens in the menopause and blood pressure should be monitored with estrogen use especially if high doses are used. Ethinyl estradiol and conjugated estrogens have been shown to increase renin substrate. In contrast to these oral estrogens, transdermally administered estradiol does not affect renin substrate.

d. *Glucose Tolerance.* A worsening of glucose tolerance has been observed in a significant percentage of patients on estrogen-containing oral contraceptives. For this reason, diabetic patients should be carefully observed while receiving estrogen.

4. *Hypercalcemia.* Administration of high doses of estrogens may lead to severe hypercalcemia in patients with breast cancer and bone metastases. If hypercalcemia occurs, use of the drug should be stopped and appropriate measures should be taken to reduce the serum calcium level.

PRECAUTIONS

General

1. A complete medical and family history should be taken before initiation of any estrogen therapy. The pretreatment and periodic physical examinations should include special reference to blood pressure, breasts, abdomen, and pelvic organs, as well as a cervical Papanicolaou test. As a general rule, estrogen should not be prescribed for longer than 1 year without another physical examination being performed.
2. Because estrogens may cause some degree of fluid retention, careful observation is required when conditions that might be influenced by this factor are present (e.g., asthma, epilepsy, migraine, and cardiac or renal dysfunction).
3. Certain patients may develop undesirable manifestations of excessive estrogenic stimulation, such as uterine bleeding, mastodynia, etc.
4. Prolonged administration of unopposed estrogen therapy has been reported to increase the risk of endometrial hyperplasia in some patients. Estrogens should be used with caution in patients who have or have had endometriosis.
5. Studies of the addition of a progestin for 7 or more days of a cycle of estrogen administration have reported a lowered incidence of endometrial hyperplasia. Morphological and biochemical studies of endometrium suggest that 12 to 13 days of progestin are needed to provide maximal maturation of the endometrium and to eliminate any hyperplastic changes. Whether this will provide protection from endometrial carcinoma has not been clearly established. There are possible additional risks that may be associated with the inclusion of progestin in estrogen replacement regimens. The potential risks include adverse effects on carbohydrate and lipid metabolism. The choice of progestin and dosage may be important in minimizing these adverse effects.
6. Oral contraceptives appear to be associated with an increased incidence of mental depression. Although it is not clear whether this is due to the estrogenic or progestogenic component of the contraceptive, patients with a history of depression should be carefully observed.
7. Preexisting uterine leiomyomata may increase in size during prolonged estrogen use. If this occurs, estrogen therapy should be discontinued while the cause is investigated.
8. In patients with a history of jaundice during pregnancy, there is an increased risk that jaundice will recur with the use of estrogen-containing oral contraceptives. If jaundice develops in any patient receiving estrogen, the medication should be discontinued while the cause is investigated.
9. Estrogens may be poorly metabolized in patients with impaired liver function and should be administered with caution in such patients.
10. Because the prolonged use of estrogens influences the metabolism of calcium and phosphorus, estrogens should be used with caution in patients with metabolic bone diseases associated with hypercalcemia and in patients with renal insufficiency.

Information for Patients

See Patient Package Insert printed below.

Drug/Laboratory Test Interactions

The results of certain endocrine and liver function tests may be affected by estrogen-containing oral contraceptives. The following changes have been observed with large doses of oral estrogen:

1. increased sulfobromophthalein retention;
2. increased prothrombin time; increased factors VII, VIII, IX, and X; decreased antithrombin 3; increased norepinephrine-induced platelet aggregability;
3. increased thyroxine-binding globulin (TBG), leading to increased circulating total thyroid hormone (T_4) as measured by column or radioimmunoassay; free T_3 resin uptake is decreased, reflecting the elevated TBG; free T_4 concentration is unaltered; TBG was not affected in clinical trials of Estraderm;
4. reduced response to the metyrapone test;
5. reduced serum folate concentration;
6. increased serum triglyceride and phospholipid concentration, and decreased pregnanediol excretion.

The pathologist should be informed that the patient is receiving estrogen therapy when relevant specimens are submitted.

Carcinogenesis, Mutagenesis, Impairment of Fertility

See WARNINGS and Boxed Warning.

Long-term continuous administration of natural and synthetic estrogens in certain animal species increases the frequency of carcinomas of the breast, cervix, vagina, and liver.

Pregnancy Category X

See CONTRAINDICATIONS and Boxed Warning.

Estrogens should not be used during pregnancy.

Nursing Mothers

As a general principle, the administration of any drug to nursing mothers should be done only when clearly necessary since many drugs are excreted in human milk.

ADVERSE REACTIONS

See WARNINGS and Boxed Warning regarding potential adverse effects on the fetus, induction of malignant neoplasms, increased incidence of gallbladder disease, and adverse effects similar to those of oral contraceptives, including thromboembolism.

The most commonly reported adverse reaction to Estraderm in clinical trials was redness and irritation at the application site. This occurred in about 17% of the women treated and caused approximately 2% to discontinue therapy. Reports of rash have been rare. There have also been rare reports of severe systemic allergic reactions.

The following additional adverse reactions have been reported with estrogenic therapy, including oral contraceptives.

Genitourinary System: Breakthrough bleeding, spotting, change in menstrual flow; increase in size of uterine fibromyomata; change in cervical erosion and amount of cervical secretion.

Endocrine: Breast tenderness, breast enlargement.

Gastrointestinal: Nausea, vomiting; abdominal cramps, bloating; cholestatic jaundice have been observed with oral estrogen therapy.

Eyes: Steepening of corneal curvature; intolerance to contact lenses.

Central Nervous System: Headache, migraine, dizziness.

Miscellaneous: Change in weight, edema, change in libido.

DOSAGE AND ADMINISTRATION

The adhesive side of the Estraderm system should be placed on a clean, dry area of the skin on the trunk of the body (including the buttocks and abdomen). The site selected should be one that is not exposed to sunlight. *Estraderm should not be applied to the breasts.* The sites of application must be rotated, with an interval of at least 1 week allowed between applications to a particular site. The area selected should not be oily, damaged, or irritated. The waistline should be avoided, since tight clothing may rub the system off. The system should be applied immediately after opening the pouch and removing the protective liner. The system should be pressed firmly in place with the palm of the hand for about 10 seconds, making sure there is good contact, especially around the edges. In the unlikely event that a system should fall off, the same system may be reapplied. If necessary, a new system may be applied. In either case, the original treatment schedule should be continued.

Initiation of Therapy

Treatment of menopausal symptoms is usually initiated with Estraderm 0.05 mg applied to the skin twice weekly. The dosage should be adjusted as necessary to control symptoms. The lowest dosage necessary for the control of symptoms should be used, especially in women with an intact uterus. Attempts to taper or discontinue the medication should be made at 3-to 6- month intervals.

Prophylactic therapy with Estraderm to prevent postmenopausal bone loss should be initiated with the 0.05 mg/day dosage as soon as possible after menopause. The dosage may be adjusted if necessary to control concurrent menopausal symptoms. Discontinuation of estrogen replacement therapy may reestablish the natural rate of bone loss.

In women not currently taking oral estrogens, treatment with Estraderm may be initiated at once. In women who are currently taking oral estrogen, treatment with Estraderm should be initiated 1 week after withdrawal of oral hormone replacement therapy, or sooner if menopausal symptoms reappear in less than 1 week.

Therapeutic Regimen

Estraderm therapy may be given continuously in patients who do not have an intact uterus. In those patients with an intact uterus, Estraderm may be given on a cyclic schedule (e.g., 3 weeks on drug followed by 1 week off drug).

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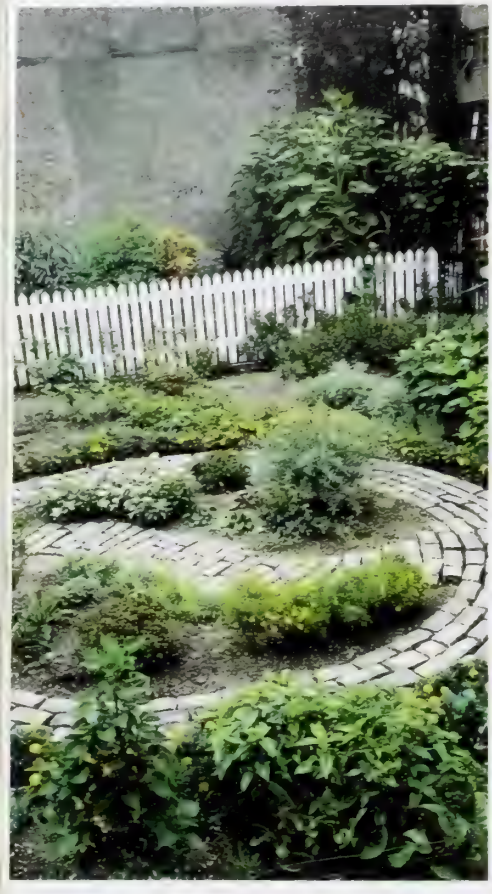
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Hope takes root

In helping to transform a drug-infested lot, Harlem schoolchildren learned a lot more than the principles of garden design



BY HATSY SHIELDS

Four years ago a garbage-heaped lot on 134th Street in New York's central Harlem was so seething with drug traffic that the main entrance to the school across the street was kept permanently locked. Nine hundred children four to fourteen years old filed in and out of their school's back door from a parking lot on 135th Street. Today that former crack den blooms with apple, pear, peach, and cherry trees. Pumpkin vines wind through perennial beds, butterflies dip into the fuzzy red flowers of bottle-brush shrubs, blue jays dive-bomb sunflowers heavy with seeds. Morning glories scramble over a wrought-iron fence surrounding the 32,000-square-foot enclosure known as the Success Garden.

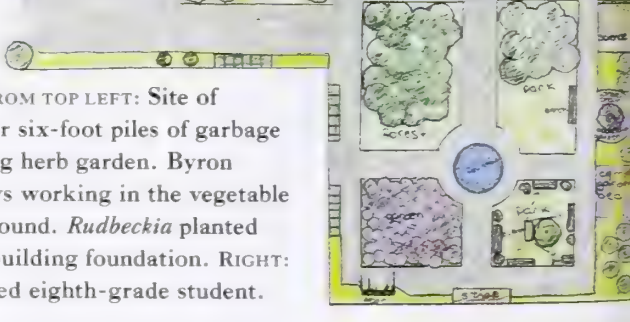
Many of New York's community gardens, planted in vacant lots, are vulnerable to fluctuations of the real estate market or to the whims of City Hall, but the Success Garden has solid local institutions—Public School 175/I.S. 275 and School District 5—responsible for its survival. Designed by a team of the school's sixth- and seventh-graders, the garden provides the neighborhood with much more than a lovely place to watch the seasons unfold. It is growing, green proof to the children who imagined it and to those who now visit it that one can transform one's surroundings. To come upon this refuge in Harlem is to discover hope taking root.

Convinced that a community garden's life depends on its ties to neighborhood organizations, Joseph Pupello spreads his message to schools, churches, and local development groups in many of New York City's neediest areas. Pupello directs the Green Neighborhoods program under the umbrella of the Parks Council, a non-profit civic group dedicated to the greening of the city. In 1989, with contagious optimism and a promise of funding from the Parks Council, Pupello knocked on the principal's door at P.S. 175/I.S. 275, the Henry Highland Garnet School for Success. His proposition, to turn a dump into an educational Eden, sounded pretty good to Carol Foster, a dedicated school administrator whose office window looked directly into the dangerous abandoned lot.

A year later, truckloads of debris were carried off. Foster describes it as "six feet of unbelievable filth. There were rotting bodies of dead dogs and cats, burned-out cars, needles, vials, old radiators—you name it. Even with Sanitation Department trucks rolling in and out, it was business-as-usual for addicts and pushers. Pupello >







Vacant lot to mini-park, FROM TOP LEFT: Site of future Success Garden after six-foot piles of garbage were hauled away. Yin-yang herb garden. Byron Holt and Wendell Matthews working in the vegetable beds; gazebo in the background. *Rudbeckia* planted to camouflage apartment building foundation. RIGHT: Plan drawn by Lucy, a gifted eighth-grade student.



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Sixth- and seventh-graders were expected to measure distances accurately and draw plans to scale

describes the early days as a kind of nonconfrontational coexistence with the dealers. While clean-up crews shoveled garbage, drug traders tramped around—even through—the makeshift tent that served as the Green Neighborhoods' on-site headquarters.

In the spring of 1991, 25 loads of rich, dark loam were spread. A little playground with jungle gym and tumbling mats was installed in one corner of the lot, a gazebo and performance stage in two others. As work progressed, the economically battered community began to straighten its shoulders. Landlords replaced broken windows in buildings overlooking the evolving minipark. The city repaved the sidewalks of the block. A local barber, pointing to neighborhood improvements, was able to get insurance that allowed him to continue in business. Pretty soon the dealers moved on.

Meanwhile, word went out that someone was needed to encourage local kids to participate in the project. When landscape architect Karneal Thomas was asked if he would teach schoolchildren the fundamentals of garden design, he said, "I don't do that street. You know when a place is unhealthy—it's in the people's posture, the way they stand. That block was sinister." Thomas, a graduate of the University of Georgia's landscape architecture school, should know; he had lived in central Harlem when he first moved north ten years ago. Cheerful, lanky, and young, Thomas credits his mother, a teacher for 33 years in rural Georgia, for his eventual decision to say yes. "I heard her voice from heaven saying to me, 'What are you thinking, Karneal? You get right into that classroom and help those children.'"

The thirteen-to-fifteen-year-olds Thomas took under his wing learned that it takes rugged preparation to pound a dream into shape. The most far-reaching demand on the kids was asking them to open their eyes to what was around them. Thomas took them on tours through their own mean streets, with empty tree pits, graffiti-scarred buildings, and rubble-strewn lots. Then he encouraged them to dream of something better. After that the real work began. Thomas expected his students to measure distances accurately, draw plans to scale, create balances in the landscape, anticipate people's needs outdoors, and think about the importance of open spaces.

From the discipline of practical problem-solving emerged the sparkling creativity of the students' colorful plans. Thomas culled the best ideas from each for the garden's final design. "Gardening is what I love, so it's my best teaching tool," he says. Gesturing with long fingers and quick hands, Thomas verges on the theatrical when he talks about trying to snag teenagers' interest. He imitates a girl who had come to class with freshly polished nails: "'Put these hands in that dirt? I don't think so'," La Shone told me when I handed out seedlings that needed to be planted immediately." Thomas, however, never gave up on La Shone or any other child or trivialized the massive odds that his young students face.

"I offered these kids an opportunity to feel proud of their neighborhood and their work. Gardening is about growth and continuity. You plant a seed now, it's there today for your grandparents, tomorrow for your grandchildren. I try to tell my kids to think that way, long-term. I want them to grow and branch out, too. Designing gardens forces you to think about the future."

Not that the lessons always take. One of the most gifted students, a thirteen-year-old named Lucy who was born with an acute sense of spatial relationships and who bubbled over with inventive ideas, dropped out of school, pregnant. Her drawing was the inspiration for the overall plan of the Success Garden. While Thomas cannot help but mourn the loss of such potential, he wants to believe that Lucy will show up again in the neighborhood. "I like to imagine her wheeling her baby into the Success Garden someday, looking around and saying, 'Hey, I designed this. I can do beautiful work'."

Suspended talent in one student is balanced by discovered ambition in another. For Lewis Porter, now sixteen, the Success Garden has meant a new direction in life. As Carol Foster puts it, "There's a young man who's going places, but in the fifth grade he still couldn't read and wouldn't talk." Employed by the Parks Council when he was fourteen years old, Lewis built raised flower beds from rubble he found on the lot, planted trees, weeded vegetables. Two years later he is a student at a special public high school for environmental studies and an intern at Wave Hill, one of New York's outstanding botanical gardens. Does this clean-cut kid who loves gardening personify the miracle of the Success Garden?

"Personal development is what counts," says Thomas, "not the particular vocation a kid chooses. They don't have to go into horticulture. The point is we just can't afford to lose any more of our children. We have to rekindle self-worth, catch the Lucys, provide a support system. You never know which of these little heads you touch is going to be the next great solution-finder."

While Thomas is pumping up souls, a practical Foster arranges school celebrations in the Success Garden and plans its academic future. "It might look like a garden to Karneal and Joseph," says the statuesque principal in a rich, authoritative voice, "but what I see is an outdoor science classroom. It's an extension of my school." Sitting at a desk covered with files next to a phone that never stops ringing, Foster reaches into a drawer to produce photographs of one of the latest joyful events to take place in the garden.

In Foster's pictures it's a brilliant June day and a

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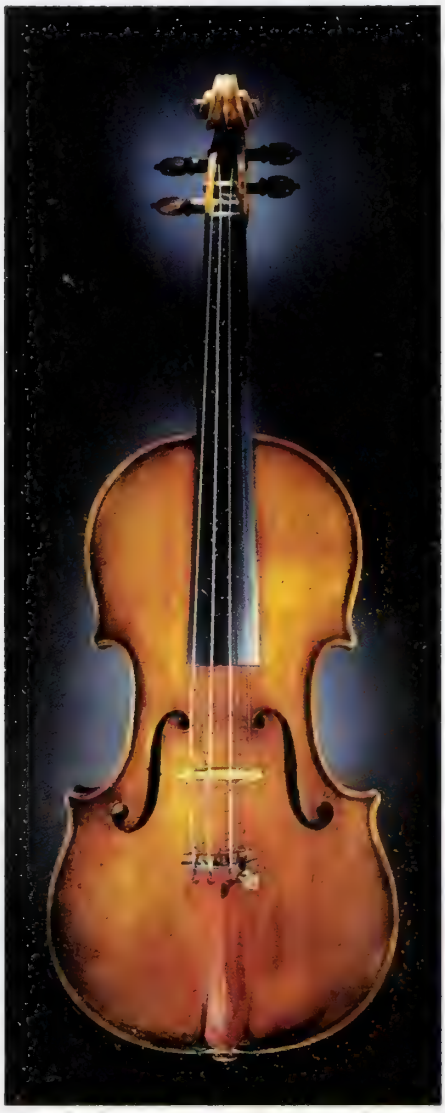
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"It might look like a garden," says the principal of P.S. 175, "but what I see is an outdoor science classroom"

year-end celebration for first-graders is in full swing. The children are arranged on the wooden stage, family members and teachers stand shoulder-to-shoulder in the open green square, singing "Lift Ev'ry Voice and Sing," an African-American hymn. Girls wear white dresses, boys wear blue suits with red carnations in their lapels as they parade past Carol Foster to receive certificates. Lunch is served in the gazebo.

Special ceremonies are fun but the director of the garden, Bill Swindler, wants to integrate the use of the garden into the school's existing curriculum. "For example, we can look at history from an agricultural point of view," he says. "Right now we're growing sugar cane, cotton, and peanuts in the garden, crops with important links to the African-American heritage of many of the students here. Geometry and math come into the planting and preparation of beds, a study of the solar system from observing where and when the shadows fall. There are lots of exciting possibilities."

What Howard Nadler, Science Coordinator of School District 5, has in mind for the garden is an extensive ecology program for his own thirty-block district and for the adjacent school district as well. His dream is well on its way. This spring the National Science Foundation awarded the school district an initial $50,000 planning grant that includes an ecology program with the Success Garden as its centerpiece. The ultimate prize could be an $8 million grant to implement a full science curriculum.

In its study of vacant land in the city the Parks Council estimates that New York, as a result of property-tax delinquency, has become the owner of more than 14,000 lots of varying sizes. Vacant land invites trouble, trouble drags land values down. Linda Davidoff, executive director of the Parks Council, says, "If we were to adopt a policy of 'greening' the city's vacant land, these lots could bolster the existing fabric of low-income communities, rather than accelerate their decay." It took $182,000, raised from private and public sources, to create 134th Street's Success Garden, a working model for five other communities in New York now trying to reclaim their neighborhoods.

Each of these other neighborhoods approached the Parks Council for help; each project is overseen by community institutions, and designed by the children who will use it. Even so, full use of a new green space requires that a neighborhood change its ways. As Swindler observes, "It's part of the inner-city culture for kids to be kept inside or allowed to play only in front of their own buildings. There's a door-stoop mentality—mothers know it's too dangerous for kids to wander down the block. The Success Garden is these children's first real backyard, but taking full ownership of it won't happen overnight."

The theory is that a place to sit and smell the grass offers people hope. E.B. White wrote in *Charlotte's Web*, "Life is always a rich and steady time when you are waiting for something to happen or to hatch." Life is better on 134th Street with a garden in bud and fruit forming on the trees. And at long last, children are marching in and out of their school's front door. ■

Hatsy Shields last wrote for House Beautiful in December 1993.



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ARTIST'S EYE

Interior visions

Connecticut artist Marilyn Caldwell imagines beautiful interiors and renders them as finely detailed, romantic works

BY WILLIAM BRYANT LOGAN

"A designer is always subject to a budget or the limitations of the house," artist Marilyn Caldwell says with a smile, "but as a painter, I can put whatever I want into a room."

Caldwell herself lives along the coast of Connecticut, in a simple one-and-a-half-story house that dates from the early 19th century. She keeps the interiors spare and white, the better to let her imagination wander through the history of rooms and furniture that she paints. Though her studio overlooks the Indian River, her eye turns inward.

Ever since she graduated from the Rhode Island School of Design in the mid-1950s, Caldwell has been fascinated with architecture. In fact, she began her career doing architectural renderings. "It got out of hand, though," she recalls. "I always wanted to do the conceptual drawings, and pretty soon the developers were asking me to suggest what to do."

As creative as she found the work, Caldwell felt constrained.

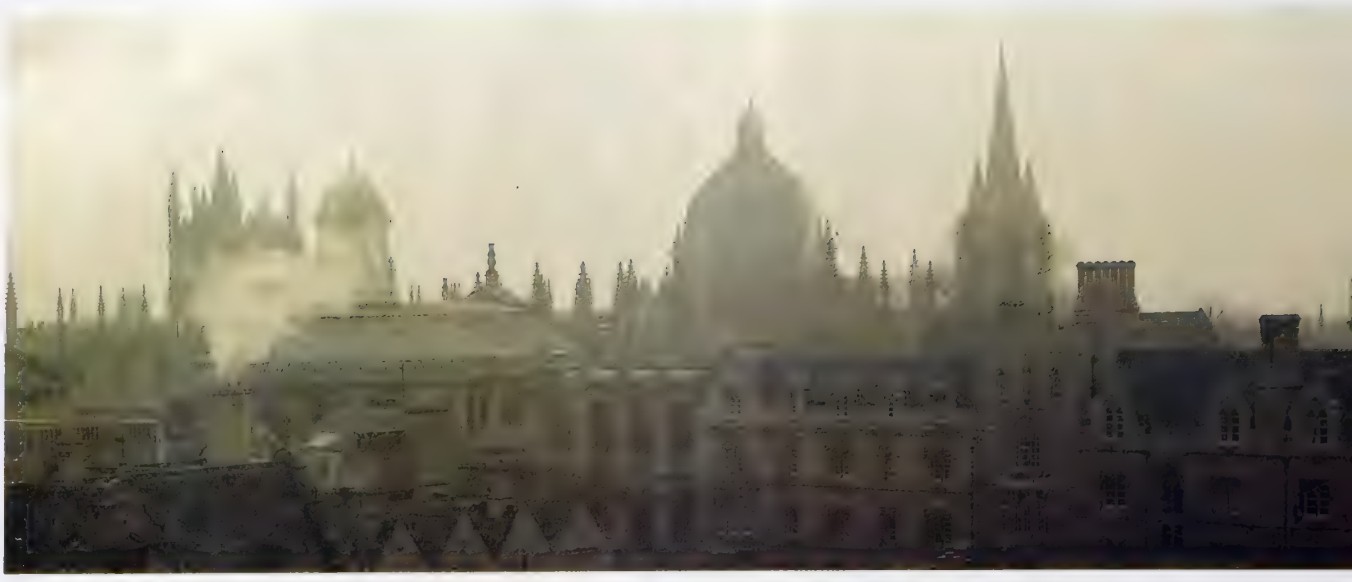


The artist (ABOVE) **in her studio before a work in progress.** TOP, FROM LEFT: ***The Bed***, **shown in Caldwell's bedroom;** ***The Gold Room***; ***Sunflowers*** **watercolor in dining room alongside the real thing.**

So three decades ago she turned t painting whatever her whims dictate anchoring favorite objects in an archite tural frame. She imagined a canopy be for example, as a foil for a patchwo quilt. Sometimes a reverie about tim past inspires her. On other occasions, simple domestic event calls out to b painted. Her portrait of sunflowers, f example, grew out of an afternoon whe her husband, a retired industrialist an now a college professor, brought in handful of slightly wilted sunflowers fro the garden and plunged them into an alu minum bucket. "I took one look and sai 'I'm going to paint that right now.'"

All of the couple's three children hav followed their mother into the art "When they were little," she recalls, "I say, 'OK, let's have fun. I'll get out th crayons and the paints.'" Her elde daughter, Shawn, is an architect and inte rior designer. The middle child, daught Lauren, is a graphic artist. The youngest, a son named Jack, a musician at night who runs a frame shop by day, where h often frames his mother's work. ■


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Summer school

After three weeks of study amid the domes and spires of Oxford, an American came home forever changed by the beauty of the ancient university and by the friends she made

BY HELEN MILLER

"This is the best class I have had," said our tutor, Paul Rickard, as we were having sherry in his rooms on the last day of summer term at Oxford. We enjoyed the compliment even while knowing it might, like the sherry, be part of the end-of-term ritual. Norma, Barry, Ingrid, Mark, Diane, and Paul—I felt close to each person in that room, although I hadn't known a soul when I had arrived at Oxford three weeks before. Strangers become like childhood friends when you think together.

For the last 25 summers Americans have gone to Worcester College for a program sponsored jointly by the University o Oxford and the University of California at Berkeley. Ninety seven students enrolled last year—45 men, 52 women—rang ing in age from 20 to 80 and in education from high schoo diplomas to doctorates. Our class of six included two teacher a librarian, the mother of two teenage children, a systems ana lyst who said he came to Oxford "to develop the other side o my brain," and me, a recently retired advertising copywrite

The catalog describes the summer term as "a brief but ser ous encounter with the Oxford method of teaching," whic means small classes meeting daily with the tutor to discuss th reading and individual meetings with him weekly. Whether

The dome of the Radcliffe Camera dominates the skyline (ABOVE) of Oxford, England. Worcester College, BELOW, LEFT TO RIGHT: Medieval monks' cottages; the quadrangle with arcaded 18th-century building; 1783 dining hall.









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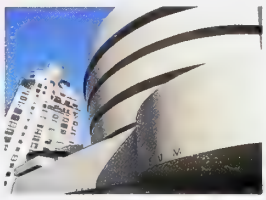


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I dropped my bags and walked out onto what the poet John Betjema calls "the noblest entrance prospect of any Oxford college"

we took the course for credit or not, we were expected to complete the reading and write two papers. The reading list for our course, "Literature and the Unconscious," had been sent months before we left home and included Coleridge, De Quincey, Keats, Shakespeare, Mary Shelley, Wordsworth, and Jung.

On arriving I had dropped my bags at the porter's lodge at Worcester and walked out onto what John Betjeman, England's poet laureate in the 1970s, calls "the noblest entrance prospect of any Oxford college." Standing beneath a portico, I looked out over a sunken quadrangle where the grass was mowed in wide stripes, so it looked like green alternating with deeper green. On my right was a graciously proportioned building designed by Henry Keene in 1776; directly ahead flowers and vines bloomed against an ancient stone wall. On my left were the oldest buildings in Oxford, where Benedictine monks had studied and prayed in the 13th century. In the next three weeks I saw majestic spires and towers by great 18th-century architects—Christopher Wren, James Gibbs, and Nicholas Hawksmoor—but nothing at Oxford was more moving to me than this row of squat stone cottages, so immune to earthly ambition.

Through a stone arch adjoining the cottages I came to Worcester's garden—a great green lawn, with tremendous old trees, stretching down to a lake. Geese paraded about as if they owned the place, and a gardener's helper was sweeping a path with a broom of dried thistles. Behind me I heard another new student say, "I didn't expect it to be so beautiful." Neither did I. My rooms—an efficient bed-study and dressing room—looked out over this garden.

Promptly at 7:15 the first day, I arrived at the splendid dining hall, Wedgwood green with delicate plasterwork by James Wyatt, and took a place at one of three long banquet tables. China, silver, and glass gleamed on the polished old wood. Almost immediately the provost, deans, and dons marched in to take their places at high table. A gavel banged three times, and the provost prayed lengthily in Latin, a prayer offered only on the first and last nights; otherwise it was a quick "*benedictus benedicat.*"

Dinner was festive and delicious: salad of radicchio and cucumber, veal strips followed by poached salmon with new potatoes and green beans, then ripe strawberries, accompanied by much wine. (Wine flowed freely only on the first and last nights. In between you were on your own to purchase it at a pound a glass from your waiter or waitress.) The provost welcomed us, and although he made it clear that the summer session is a serious academic program, he urged us to take advantage of everything in the city and surrounding countryside. This was exactly what we intended and why each of the following days was so full and so exhilarating.

The conversation that began that night never stopped until the last day of school, although dining companions changed often. Sitting next to me was Norma, also taking "Literature and the Unconscious." Norma asked me and John, a retired school teacher from Bisbee, Arizona, to her rooms for a glass of wine after dinner. She lived in one of the 13th-century cottages. Her rooms—snug and comforting—had changed little since the Middle Ages. The small sitting room still had a fireplace for warming a monk's old bones, the high built-in bed had a drawer beneath for his few belongings, but a sink had replaced his pitcher of cold water. The essayist Thomas De Quincey, whose *Confessions of an Opium Eater* was on our reading list, had lived in the adjoining stone cottage until 1808, when he walked out, just weeks before his graduation, to go and live near Wordsworth in the Lake District.

Each morning we met with our tutor, Paul, for several hours, working together to illuminate the reading, considering both the words on the page and the thoughts hidden in the words or in the life of the author. If, say, we were discussing Mary Shelley's *Frankenst* the talk would ripple out to her life a to her parents, both intellectual reb and on to Byron, Keats, and Wor worth, who were Shelley's friends; and her poet husband, who had been expel from University College in 1811 for w ing a pamphlet promoting atheism.

Paul made those poets, long remo by time and textbooks, become thinki feeling, sometimes silly, even sm human beings: He mentioned in pass that William Blake wrote in the nu and never bathed. He brought us poe essays, and critical analyses to comp ment our reading. Among them wa letter from Keats to his brother, writ when he was only twenty, laboriously uring out step by step how each per forms his own soul. Each of us met in vidually with the tutor once a week discuss problems and directions in work. In my second tutorial, Paul had read my short paper aloud to him. I la discovered that this is Oxford traditi

The chief resource for our pap (Verify! Verify!) was the Bodleian, principal library of Oxford, with bo for reference only. Charles I tried to t a book out and was refused, as was Oli Cromwell. The second day of term were marched to the Bodleian in sm groups. In the paneled Curator's Roo with three black-gowned young wom as witnesses, each of us read aloud a signed a declaration vowing that would not "remove from the Library mark, deface or injure in any way, volume, document, or other obj belonging to it or in its custody." I lil making the same promise that stude had been making for 400 years.

From a desk in the upper readi room of the library I could walk t window overlooking Brasenose Colle where boxes of tiny, lacy crimson di thus decorated each window of buildings surrounding the quadrang Or I could look to the Radcliffe Came another library, linked to the Bodleian an underground passage lined with

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ks of books. The Camera, built be-
en 1737 and 1749, was designed by
es Gibbs, the architect of St. Martin-
he-Fields in London. I think it the
st exquisite building in Oxford,
ough the Sheldonian Theatre by
istopher Wren runs a close second.
Camera is perfectly round, topped
a dome and encircling balcony; on
of the dome a lantern allows natural
t to flood in.

he highlight of our first week was a
ption at the provost's lodge, a beau-
Palladian-style house on the quad-
gle—lots of talk, wine, and wander-
between house and garden.

he middle week a witty tutor gave a
ure on the Victorian novel. Something
n actor, he entertained us with an imi-
on of New Yorkers gathered on the
k when the boat arrived carrying a
gazine with the latest chapter of
kens's *The Old Curiosity Shop*. The
r cupped his hands to his mouth and
ed, "*Did she die? Did Little Nell Die?*"
en he became the man on deck, "*Yes!
died!*" "*Oh, no!*" shouted the tutor, now
crowd again, and rubbed his fists in
eyes and bawled.

One afternoon during the last week,
entire college boarded buses for
tford-on-Avon to see *The Tempest* at
Royal Shakespeare Theatre. We
ved early enough to have a look at the
n, which, with the exception of Anne
haway's cottage in nearby Shottery, is
tly fake 16th-century shops and gen-
20th-century tourism. The produc-
was also 20th-century, with Ariel
ring a Mao suit and moving like a
ot—not at all like the airy spirit
kespeare described.

hat last week I was invited to sit at
table, as was each student once dur-
the term. We met—dons, deans, and
other students—for sherry before
ching into the dining hall. That night
arned the only difference between
h table and low: At high the wine
vs more freely and the conversation
After dinner, as I listened to a con-
in the chapel, I thought, "I am so
py!" One aspect of my happiness, I
st admit, was that I had turned in my
g paper that morning.

A precept of St. Edmund of Abingdon, who taught theology at Oxford in the early 1200s, was still going strong: "Study as if you were to live forever; live as if you were to die tomorrow." One morning I copied down all the events listed on the bulletin board outside the dining hall: Poetry Evening at the College Bar (recite a poem from memory and get a free drink), tour of Worcester gardens, trip to the Cotswolds, *Richard II* at the Theatre Guild, cricket match.

Still we found time to do things alone. Many afternoons I wandered, simply taking in the beauty of Oxford. I walked through New College garden alongside the old Roman wall with lookout openings. I strolled beside the Cherwell River to the deer park at Magdalen College. I visited the Christ Church College Picture Gallery—a humble name for a museum rich in Tintorettos, Botticellis, and Holbeins. I met Ingrid for Evensong at Christ Church Cathedral, where the voices singing the chants were young and sweet.

Nathaniel Hawthorne wrote, "The world, surely, has not another place like Oxford: it is a despair to see such a place and ever to leave it."

On that last night of school we finished our sherry in Paul's room, went together to the final dinner, then on to the college pub where we talked and drank ale until it closed. Then we kissed each other good-bye, knowing our brief encounter had been a serious one. ■

Helen Miller wrote about Venice for House Beautiful in November 1993.

The cost for the three-week Oxford-Berkeley program is $3,200, which includes tuition, single room, three meals and two teas a day, general lectures and ceremonies, and a trip to Stratford. For information write Shirley Beeler, UC Extension Center, 55 Laguna Street, San Francisco, CA 94102; or call 415–252– 5229 or 415–252–5230.



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Baldwin's basics

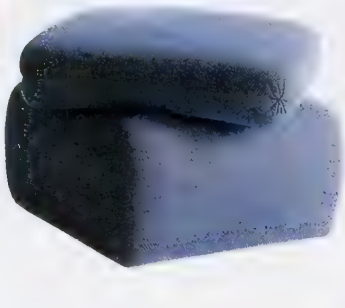
Billy Baldwin relied upon a group of classic furniture pieces over his forty-year career. Many are now being reproduced







Baltimore-born Billy Baldwin (ABOVE) in his Manhattan studio.







Recent reissues of Baldwin upholstery include the designer's signature slipper chair, an ottoman with its top pillow askew and two sofas. Baldwin preferred grasscloth, blue denim and cotton for seating. Narrow metal frames on bookshelf (which Baldwin called "my most enduring design") and tables are meant to be unobtrusive.

BY EVE M. KAHN

"Furniture should blend into the background like foliage," said interior designer Billy Baldwin. With plain but deep-seated upholstery and sturdy metal-framed surfaces for art, a room would "grow slowly to maturity" and would gracefully accept "the pleasant memorabilia of living."

When Baldwin retired in 1973 after four decades of designing for the likes of Cole Porter and William and Babe Paley, he kept a hand in the field by devising a line of favorite furniture pieces. Afte the manufacturer LC folded, Ventry Lt brought the designs bac into production and no John Boone Inc. has the pieces in the origin showroom. There a three sofas, an ottoma and a slipper chair; five tabl including a two-tiered nigh stand and an étagère available in brushe steel, brushed brass and oak. Becaus Baldwin believed that too many expose chair and table legs made a room "res less," all metal supports are slim, and a seating has a legless look. (Prices start \$1,500 for an oak end table.)

Rooms that Baldwin decorated usin such pieces have aged extremely wel The Manhattan apartment of Mrs. Le Eastman, for one, has gained only acce sories since Baldwi planned it 21 yea ago around a collectio of Abstract Expre sionist paintings. "Th rooms are absolute timeless," she says.



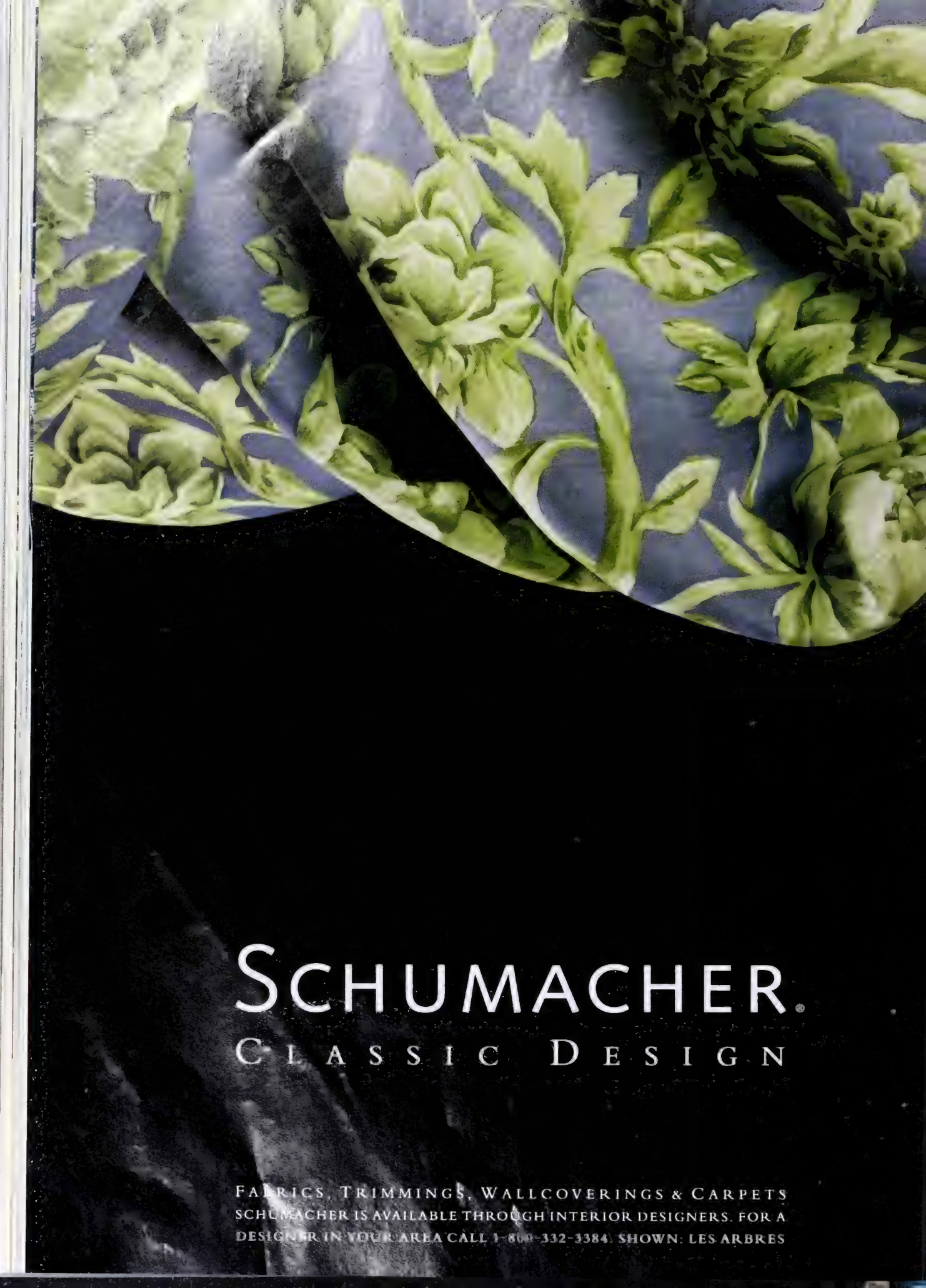
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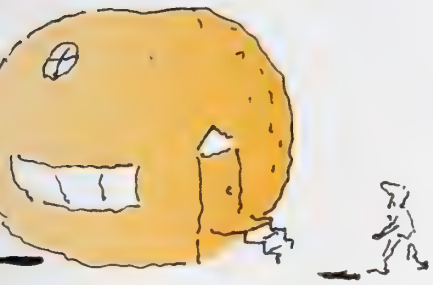
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Pleasure in diversity

Recently returned from California, I have been inating about the enormous diversity I encountered during four days there. It began with a party in the Hollywood hills. ere, a friend lives in a handsome glass-and-steel house gned by Peter De Bretteville, who utilized off-the-shelf ustrial materials to create a loftlike structure in the tradition of famous Eames house in nearby Santa Monica. The next day as only a few hour's drive but a giant shift in mood when drove to Riverside, California, (my wife's hometown) to be seguests of Jane's aunt and uncle in a traditional hilltop house n Duncan Phyfe furniture and glorious views of the San nardino Mountains.

rom Riverside, we drove to Redlands to see another friend had just moved into a house designed by the late California h-house maestro Cliff May. In our friend's newly painted and l-carpeted rooms, he has placed tansu chests and pottery ected during several sojourns in Japan. On our way we had ped to visit another aunt, who lives in a rambling old Redlands house filled with paintings by her brother, the California artist Phil Dike. After picking fresh oranges in her garden, we also managed to cram in a minute with an old family friend in her double-width and surprisingly spacious mobile home.

Before heading back to L.A., we also called on a ninety-year-old cousin, who we found in a chaise on the open back porch of her old farmhouse. She has preserved her four acres in the middle of the now-bustling city of Riverside, continually fending off persistent real estate agents.

I jetted back to New York to help finish up this issue of House Beautiful and was pleased to note in its pages the same diversity I found during my four busy days in California. As you visit the dogtrot house in the Ozarks that Brian Stoner designed for his sister and her family, the Manhattan loft Hugh Newell Jacobsen shaped for an artist and her professor husband, the once-cramped Long Island farmhouse remodeled for parties by a nonstop hostess, I hope you will find the same pleasure in diversity that I found out West.

Louis Oliver Gropp

EDITOR IN CHIEF


The barefoot hostess

With the help of Robert Currie, the owner of a fabulous food emporium in the Hamptons planned her nearby house for the casual ease of the legions of guests she feeds in her spare time



Pale khaki walls and green upholstery, porchy tables, and her grandfather's painting on the living room wall, with evidence of barefoot guests by the door.



A lucky and appropriate find was the huge old produce table (ABOVE), which spans the long wall behind the sofa. BELOW: Ina Garten's "office" is an antique trestle table tucked into a bay: Her husband's office doubles as the dining room (OPPOSITE). On the desk dining table, she serves special treats in part of her collection of green McCoy pottery bowls. Her favorite checked floor, "both dressy *and* informal," is seen in the light-filled kitchen beyond the door.

BY CAROL PRISANT
PHOTOGRAPHY BY ESTO SCOTT FRANCIS
PRODUCED BY SARAH KATEMAN

Are you full of self-doubt in the dark of the night? Should you buy that old house? Should you change your career? Then follow in Ina Garten's (bare) footsteps. She has done both with such breathtaking speed and success that the average worrier blinks in awe. She bought a Westhampton, New York, specialty store (oddly shaped breads, ravishing vegetables, seafood salad to go) from a business opportunities ad practically on the spot. "I didn't know how to slice smoked salmon or tell whether the Brie was ripe," she confesses. But in no time, she turned her emporium, Barefoot Contessa, into a foodie's fairyland.



After Garten moved the store to East Hampton she converted a cramped, rundown old farmhouse in the village into an airy five-room refuge and party venue for herself and her husband. "I just trusted that if the house had good 'bones', I could figure it all out," she laughs. No insomnia. No agonies. And, incredibly, no mistakes

She's a nurturer, too, a definite Earth Mother, which is certainly why she fled her career in nuclear energy policy planning for the far more congenial field of food. Her personal policy is summed up simply: lots of entertaining. When her husband—a former Columbia professor, author, and investment banker—worked in New York she encouraged his uptight fellow bankers to loosen their ties and shed their jackets by dishing up platters of fried chicken and other finger foods. In East Hampton she gives Sunday afternoon parties with plenty of easy food "like crabcake sandwiches," and leaves all the doors open so guests will feel free to wander out and eat on the porch, or anywhere else that seems inviting. She often serves in her sunny kitchen, which contains the requisite serious fridge and stove, but lacks the usual array of self-important utensils. This is a kitchen with nothing to prove.

The toughest decisions of her fix-up were the wall colors. She thought at first

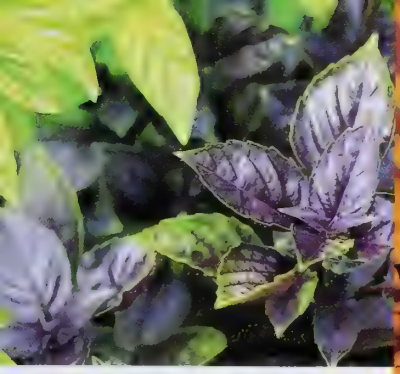

TRADING PLACES

The kitchen cabinet doors (ABOVE) are each made from a single pane of glass. BELOW: A board-and-batten wardrobe original to the house. OPPOSITE, CLOCKWISE FROM TOP RIGHT: Garten gathers agapanthus. A reproduction antique sink lends an illusion of age. Future spaghetti sauce, on the vine. Young wisteria climbs the pergola. *Rudbeckia hirta*, tough and reliable Pastel pansies and rosemary, inventively combined. Well-turned legs support painted produce table. The shingled facade. Fragrant red and green basil. Sunflower, essence of summer. CENTER: Weathered window reflects young garden, old house.

that she might like the whole house vanilla (a true foodie's choice), but test patches were too white or too yellow. "I had samples all over the walls, and the painter was yelling 'Stop, already'," but finally she hit on a toasty khaki for her bedroom. She was still stuck for the first floor when she spotted the bedroom primer paint: khaki halved with white. A mental light bulb turned on, and the painter went to work. The house is now two values of that changeable shade with browny greens in the upholstery derived from the tapestry-covered living room sofa. There is not a stick of unnecessary furniture in the farmhouse either, just several old oversize tables, a few pieces of portly upholstery, and in the bedroom, a brass bed (of which a friend said, "That's not a bed, it's a temple"), plus two chairs. No windows are curtained. "Everything," Garten feels, "should do something, have a function, not just sit there. I like things to be spare." And bare as well, like her new floor which are crafted of newly purchased old wood. Are the orig inal floors still underneath? Nope. With a sanding and a co of polyurethane, they are reincarnated as kitchen countertop.



Garten actually bought the house for i grounds, because she yearned to garden. Sh had lived for a time in rented houses, bu when she found herself planting expensiv trees in rented lawns, she realized it wa time to own some land. Outside her kitche doors she has cut square beds for tomatoe which mix quite cheerfully with dahlias, an for roses knee-deep in catmint. She likes t combine "mess with structure," but he structures are always imaginative. Instead a single stake for each tomato plant, fo instance, she does a row of tepees. Or sh lines her disheveled strawberry beds with spine of iris. A Manhattan florist friend















Ceilings were knocked out to create the airy space and light in the bedroom (ABOVE). The brass bed is a Victorian confection and is far more elaborate than the plain, no-frills version Garten originally had in mind, but this one swept her off her feet. The chintz-covered armchair is one of a pair from Ralph Lauren. OPPOSITE: The tub is designed to be set in but Garten liked its shape so much she just let it all hang out. Creamy tongue-and-groove wainscoting is new.

Tom Pritchard of Pure Mädderlake, helped her with the garden design and did a very clever thing. He took two chairs out into the garden and walked around with her, scoping out the best seating spots. That's how she decided which vistas to emphasize and which had too fine a view of the neighbor's patio. Gardening has become a passion since she moved here. Every surface in her house is piled with well-thumbed horticultural tomes; for the time being, her food books are relegated to the bottom of the pile.

Garten acknowledges that she has had a lot of help. Her good friend, the late Robert Currie, designed all the seating, shopped with her, and arranged the furniture. He also taugh her to avoid like mad "anything that was too trendy." Stephe Scanniello, the rose dean at the Brooklyn Botanic Garde chose a hundred great roses for her, and Martha Stewart passe judgment on her new shower stall. No less helpful was her ver supportive husband.

But husbands don't ponder that midnight ceiling with yo And talented friends aren't around at 2 A.M., when the real bu lets are bitten. Some lucky people, though, do it all with ease— Ina Garten for one. Warm and comfy, like her own new hous she just turns over and goes back to sleep.

For more details, see Reader Information





Ozark hideaway

The father of a large, gregarious family tells about the house they built for both getting together and being alone





New but traditional, the house (TOP) has two wings plus connector. ABOVE: Owners Suzanne and Elliott West seated with daughter Anne; son Garth is in right foreground; architect Brian Stoner stands; a family friend is in left foreground. RIGHT: Living room papered with prints from Redouté and Audubon books.


ARKANSAS BIRDS

BY ELLIOTT WEST

PHOTOGRAPHY BY RICHARD ELTZER

We wanted a house that fits where it stands. Our land is on the fringe of the Ozark Mountains in northwest Arkansas. A few miles away lies Eureka Springs, once a spa and now a popular vacation spot, but our place is isolated in timbered, flinty hills where until a generation ago families tried to farm and raise cattle and hogs.

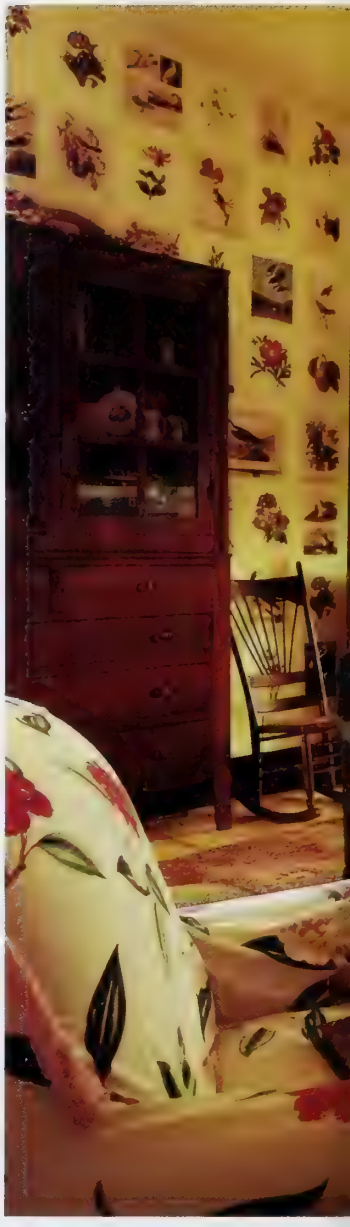
There are dogwoods, huckleberries, and uncountable wildflowers, creeks, and caves, one with hints of a defunct whiskey still. With our five children we can hike for hours, seeing no other people but plenty of hawks, pileated woodpeckers, and deer, with occasional wild turkeys, skunks, armadillos, foxes, porcupines and, from November to April, bald eagles that wheel and dip in the thermals above us. It is a varied landscape, one we will spend our lives getting to know.

The simple design by Brian Stoner, my wife Suzanne's brother, appreciates this region's diverse character. The house hunkers into a gradually dropping slope dense with oaks and pines. We enter downward on steps of native stone into a hall full of hanging coats, a bench, and a Swedish emigrant's trunk for blankets. It is a close place of dark cedar so that moving beyond to the porch on the far side is always a surprise: The view suddenly opens to sky and creased hills and the land falls sharply away to a valley browed with chalky cliffs.

Brian's dogtrot arrangement is reminiscent of southern and Ozark farmhouses. Cautious families in this hardscrabble country built small at first. They began with something like our cabin-size wing, with its kitchen and hearth, small bedroom, and sleeping loft under a steep-pitched tin roof. With stubborn work and luck, they could later add a larger wing, like ours with its two bedrooms and a living room, often with wood shingles on the roof and a porch for the evening cool. The addition made space for more children and a little more comfort, and it let folks know a family was here to stay.

Don't misunderstand. We used this older design because it is wonderfully sensible,





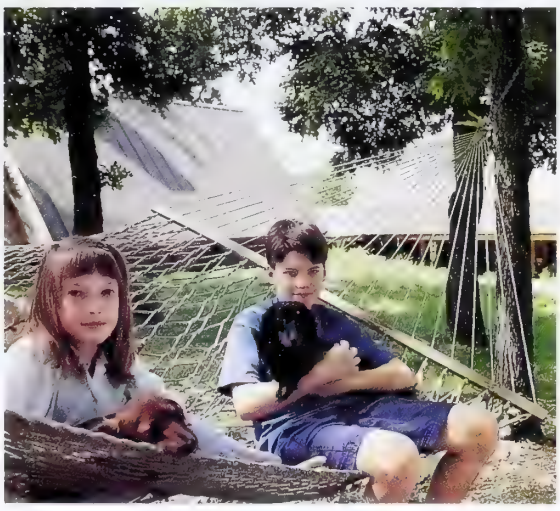
In the larger of the two wings, a library-gallery (LEFT) runs almost the length of the space (see plan, following page). The living room and two bedrooms open off the gallery. ABOVE: The living room is flanked on the side opposite the gallery by the "view porch" running the entire length of the wing. OPPOSITE BELOW LEFT: Landscape with kitchen linens. OPPOSITE FAR RIGHT FROM THE TOP: A collection of old mugs. The forty-foot-long "view porch" just made for rocking chairs. Anne and Garth, the two youngest West children.







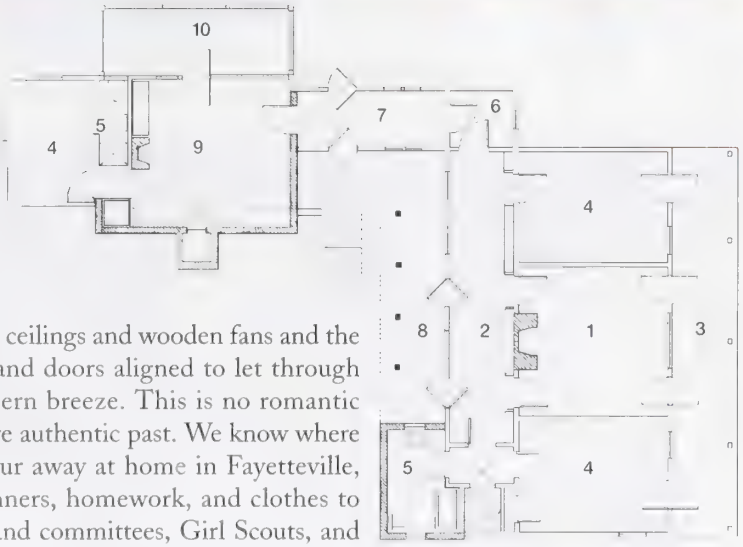








1. Living
2. Library/Gallery
3. View porch
4. Bedroom
5. Bathroom
6. Coat room
7. Dogtrot
8. Rain porch
9. Kitchen
10. Screened porch



with its ten-foot ceilings and wooden fans and the large windows and doors aligned to let through summer's southern breeze. This is no romantic pursuit of a more authentic past. We know where reality is: an hour away at home in Fayetteville, with rushed dinners, homework, and clothes to fold. Teaching and committees, Girl Scouts, and overdue science projects. Telephones.

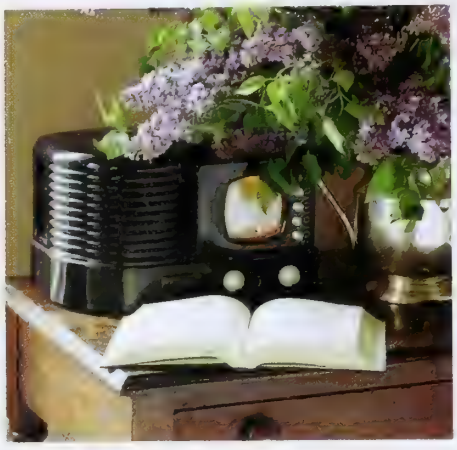
This is definitely a runaway house and the goal from the start was a place for both getting together and being alone. There is room for friends and their families overnight and enclaves for reading, naps, quiet mental drift. The kitchen, with its stretch of copper-covered counter and deep sink, is big enough for team cooking and spreads of food, for games and large talk around the long *(Continued on page 128)*

The kitchen occupies the smaller wing under the standing-seam tin roof, one of many vernacular touches here. Warm wood surfaces, local country furnishings, and plentiful display storage make this room a favorite of owners and guests alike. Also in this wing are a bedroom and bath on the same level, a loft bedroom overhead.



The master bedroom, bare, spare, and soothing (RIGHT, WITH DETAIL BELOW), is filled with what Suzanne West calls "gifts and castoffs." The chaise was given by her architect brother, the armoire came from a brother who is now living in Bangkok.

The so-called "bed room" (BELOW) contains three single beds for children. It, like the master bedroom, flanks the living room and opens to the view porch. Bedrooms are called "blessedly quiet" by the parents. ABOVE: A loft tucked under the tin roof in the kitchen wing is a popular refuge.











The loft life

Hugh Newell Jacobsen turns a Manhattan loft into a comfortable home with studio space for an artist

CHRISTINE PITTEL
OTOGRAPHY BY ROBERT LAUTMAN
ODUCED BY SUSAN ZEVON

To me lofts have always been like camping , with everything short of sheets hung up to make private ces," says the dapper, droll, meticulous Washington, D.C., hitect Hugh Newell Jacobsen, who had never done one ore. When his friends and clients—an established painter d her law professor husband—moved to New York, they ated how they wanted to live in the city. A conventional rtment in a doorman building plus a separate studio didn't m to make sense, because the wife likes to work all the e. Explains her husband, e required location, light, l space. That really means oft, as it turned out." So er raising two children in ictorian house renovated Jacobsen, the couple de- ed to try something new. I built the little partition you come off the eleva- ," says Jacobsen, "so you ve to turn a corner and go! You get all that big en space, with five floor- ceiling windows eleven t tall. It knocks your ks off." That dramatic ll of windows—and the rby Greenmarket—sold clients on this Flatiron strict loft, previously a otographer's home and dio. Both are excellent oks and they entertain en. The kitchen and other vice areas (such as art rage) that don't require ect light occupy the cen- of the 4,000-square-foot t, which has the rare at- bute of windows on all four sides. The basic layout was already there. Ingeniously, Jacobsen streamlined it. The strategy was simple. He wanted to give the clients all the comforts of home without losing the sense of openness.

"They've got two bedrooms, two bathrooms, a huge studio—and five columns," he says, with a grin. In the living/dining area, he took down a wall that interrupted the sweep of space (see plan). To show off the clients' art collection, he neutralized the surroundings, painting the walls white. "No baseboards, no moldings—it makes the space look bigger." Jacobsen is renowned for his elegant houses that are usually abstractions of historical types, cued by neighboring buildings. Deprived here of his usual contextual forms, he is revealed as a Modernist. "I was trained that way. I clean things up," he says.



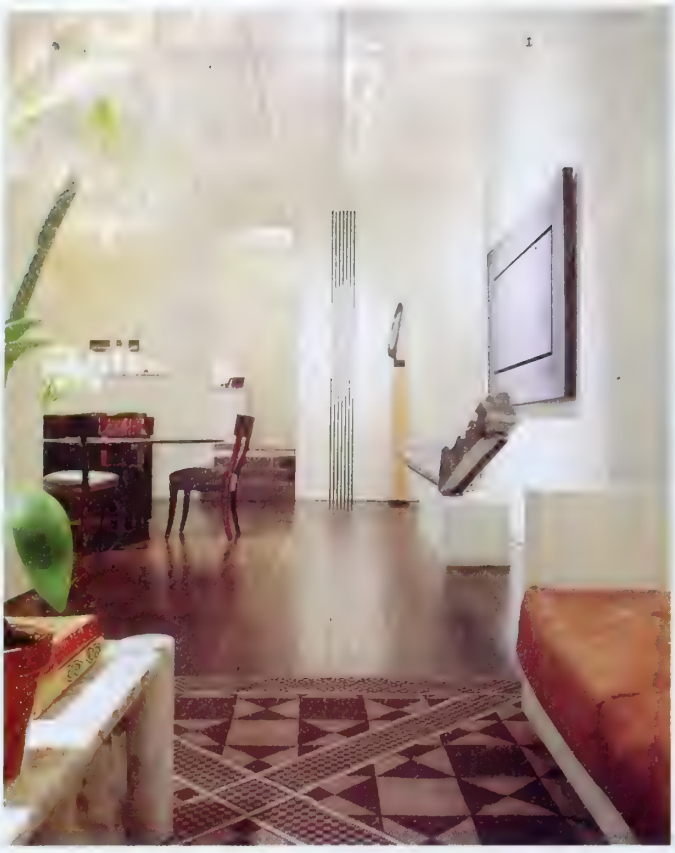


Unobtrusively, Jacobsen inserted central air-conditioning and a new heating system, removing the clumsy radiators that blocked the windows. His signature bookcase fills one wall.

Interior designer Carl Steele of Philadelphia, who has moved the clients three times, recycled their furniture to fit the loft. The only new pieces are the dining table and chairs and a French Art Deco credenza.

The clients got the best of both worlds—a dressed-up apartment and a working loft. Jacobsen conventionalized the floor plan into closed rooms and semi-open spaces to suit every need. "It was easy to work with Hugh," says the painter. "We knew what we were getting. We didn't have to check on the doorknobs." She smiles at her husband. "And we knew it would feel like home."

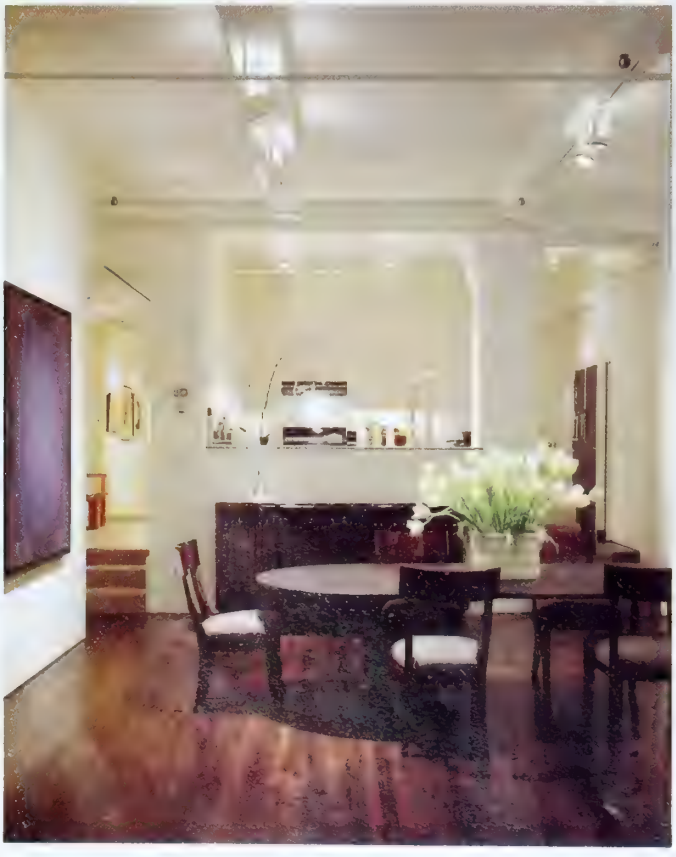
Floor-to-ceiling windows (TOP) dissolve the boundary between the living space and the city and let the ficus rees flourish. Granite and iron sculpture in foreground by John Van Alstine. OPPOSITE: Scrim shades filter the flood of light in the afternoon. The leather and lacquer sofa is by Massimo Vignelli. "Egg crate" bookcase by Jacobsen was made r 4,000 books. A carved wooden head found in Mexico rests on a marble coffee table by Gae Aulenti for The Knoll Group. Brown-and-white geometric Portuguese needlepoint rug from Stark Carpet. Paintings by Elaine Kurtz.



No one hides central air-conditioning as deftly as Hugh Newell Jacobsen. Those slim floor-to-ceiling slits next to the steps leading up to the kitchen are all that is visible.



The simple black Formica dining table on casters designed by Joe D'Urso for The Knoll Group and chairs from Mirak manage to look traditional and contemporary at the same time.



The change of level from dining area to kitchen and hallway accommodates plumbing pipes. The raised kitchen counter screens the detritus of a dinner party from guests.



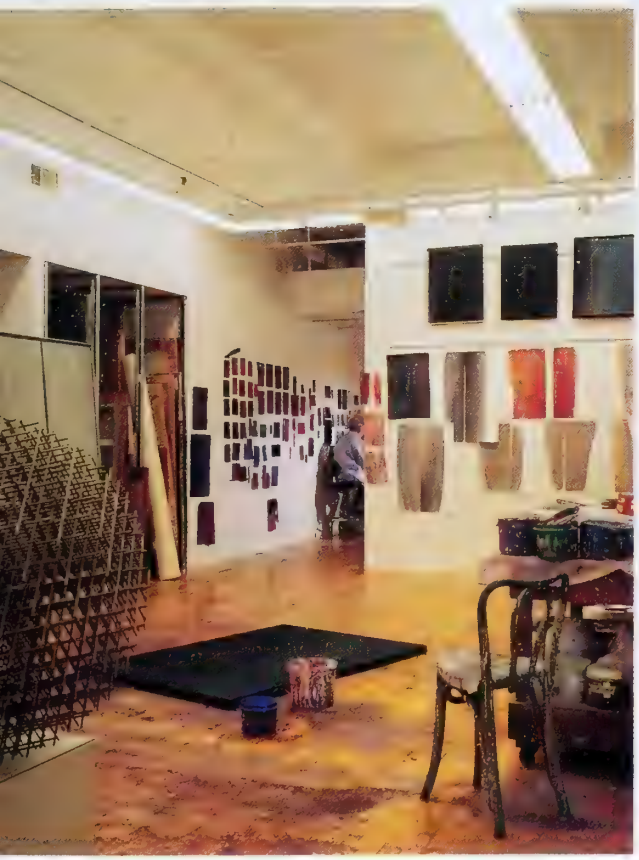
The lucite door at the entrance is a relic from the previous owner. Table and mirror to order from Carl Steele Associates. Painting by Robert Keyser.



An intimate study off the main living area provides a erfect place for drinks before dinner. The painting above the antique Chinese table is by Elaine Kurtz.



The study, an informal office for the professor where he can grade papers at home, is isolated by a freestanding museum wall (not shown). Cotton stripe shade fabric by Krupnick Co.



he original maple floor was left untouched in the studio, where the artist and her visiting granddaughter can do ojects together and make as much of a mess as they like.



The generous width of the hallway leading to the bedrooms turns it into an art gallery. Those slits on either side of the track lights are the unobtrusive air returns.



The guest bathroom (ABOVE) is the only room in the loft not painted white. The gray Zolotone paint matches the gray Corian used in the shower. OPPOSITE: Floor-to-ceiling white shutters turn the master bedroom into a serene oasis, blocking out the industrial windows while still allowing natural light and air to penetrate. Headboard and bedspread in hand-quilted unglazed chintz from Clarence House. Pillow shams from La Trouvaille Française.



A breezy splendor



This luxuriant Nantucket garden is a summer paradise where family and friends gather for long days under skies of molten blue



The family plays croquet on the smooth sunken lawn, flanked by vibrant, profuse beds of mixed perennials.

A round garage window (ABOVE LEFT) is veiled in 'Seaspray' roses. The mossy, weathered teak bench (ABOVE RIGHT) was found at an estate sale. BELOW LEFT: Dark pink 'American Pillar' roses embower the arbor over double moongates. BELOW RIGHT: The footings of the trellises are anchored in cement four feet deep so that they can stand up to powerful Nantucket winds.

BY MIMI READ

PHOTOGRAPHY BY RICHARD FELBER

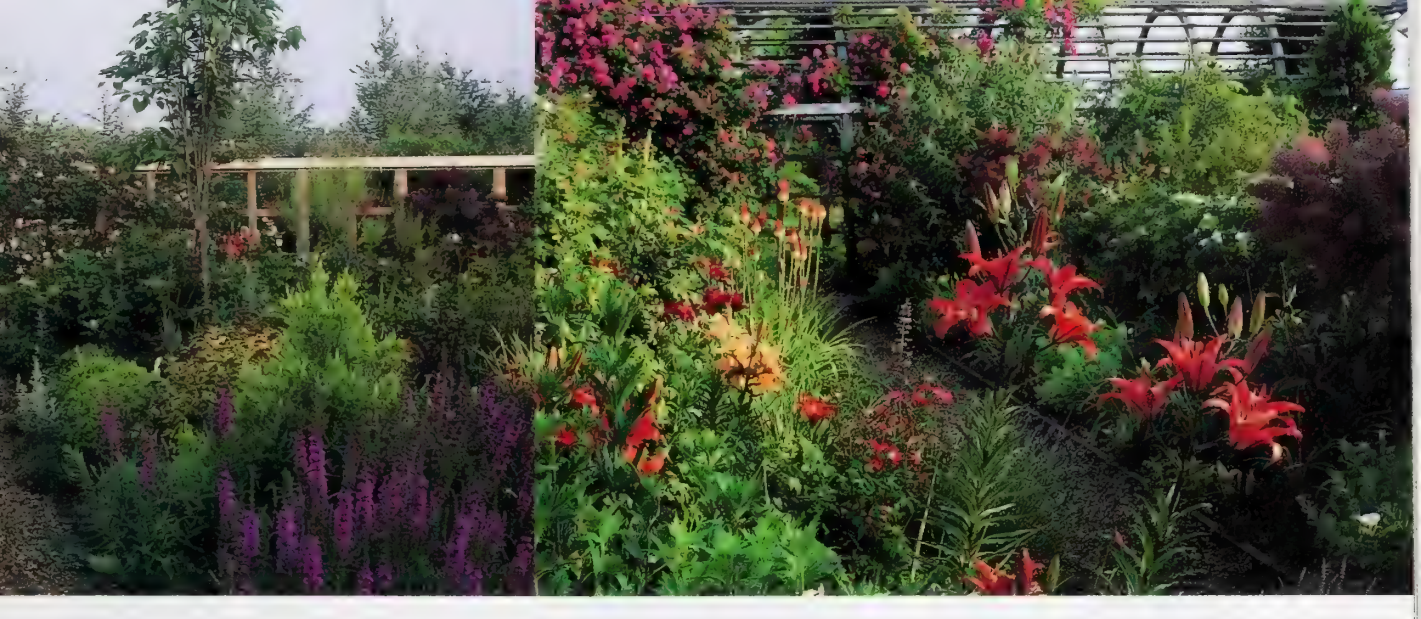
PRODUCED BY SARAH KAUFMAN

For three months every year, Rita and Samuel Robert leave their town house in Boston to live on windswept Nantucket Island. Their house is a quarter of a mile from the ocean, surrounded by primeval woods and cranberry bogs. Because of the prolific deer and rabbit populations, which feed on anything and everything remotely green, it is not easy to have beautiful grounds in these parts. But Rita Robert has wanted a garden her whole life; when they built the house ten years ago she decided that it was time, predators notwithstanding.

"The conditions are quite remarkable for growing here," Mrs. Robert said. "All that salt air, the glorious breezes, the sun, the moisture, the warm days and cool nights of summer—it's all perfect."

Her vision grew out of fantasy and travel. She knew she wanted a large garden so that it could contain multitudes. She had two unmarried daughters at the time and imagined garden weddings. (They laughed at her, but one did marry there, on a narcotically fragrant summer day). And Mrs. Robert wanted to achieve the exuberant, slightly tousled splendor of the English-style cottage garden—her aesthetic ideal, which had seeped into her consciousness touring Britain.

Many remarkable hands and minds contributed to the design. Edward Knowles, the architect who designed the house, created the arbor, a simplified adaptation of one at Dumbarton Oaks. Standing underneath its soaring arches is like being inside the nave of a cathedral. The dramatic double moongates are a reprise of the round windows in the main house and the octagonal pool house.



or the Roberts, the garden is also the site of cherished memories. Two of the men who painstak-y helped execute it have died of AIDS. The late Larry Schuck, a Tennessee carpenter, built the is and arbor, which took him two full summers. "He was a perfectionist, the descendant of Ger-n stonecutters and his family had been artisans from generations back," Mrs. Robert said. The Hoen Meier, a New York–based garden designer, chose the original plantings. "He had a bril-t eye," his client said. The island's own architectural losses figure into the bittersweetness, too. e made the walk under the arbor with granite paving stones that came from a lighthouse that had vn down in a hurricane."

o keep out the rabbits and deer, the Roberts built an 8½-foot-high fence around the entire -by-80–foot garden, with large trees planted outside the fence to further block any bold jumpers. s works well in summer, when the woods are green, but in winter, starving deer have been wn to sail through the moongates to munch on camellia and juniper leaves and chew the bark weeping cherry trees. When moles and voles began tunneling through several summers ago, the erts started digging too—they sank an underground fence of steel mesh three feet under. "It's ," Mrs. Robert said. "We sit and wonder, Where will they get in this year?"

he long labor of love pays off right about now. In a few weeks the roses will be blooming n—long walls of shaggy climber roses thicker than blankets, with names like 'Seaspray,' 'Alber-,' 'American Pillar,' and 'Pink Perpetué.' Beds are planted naturalistically with over 150 kinds of ers: delphinium, foxglove, poppies, peonies, lilies, irises, bleeding heart, and liatris among them. We planted ten thousand daffodils in the grasses behind the house," Mrs. Robert said. "In April island is really gray, but suddenly there is a sea of yellow and white, taking your breath away."

Beside a pebble path (ABOVE LEFT), 'Seaspray' roses dominate a wall opposite purple liatris. ABOVE RIGHT: 'American Pillar' roses drape the arbor; to the right of the path, orange, peach, and yellow hybrid daylilies commingle. BELOW LEFT: Pink and white astilbe mix with Japanese painted ferns and larger cinnamon ferns. BELOW RIGHT: An octagonal pool house towers over exuberant flower beds.









"wet" bed was created to hold moisture-loving plants. Pink and white astilbe flourish next to wild blue irises, d on the banks of a nearby bog and transplanted into the cultivated garden. 'Albertine' roses spill over the round ellis. OPPOSITE: Through a moongate, a three-bedroom guest wing is mantled in palest pink 'Seaspray' roses.

A flat of her own

Mariette Himes Gomez is known for her serene, sophisticated rooms with spare, strong accents. Her latest: a London pied-à-terre for business trips







BY ELAINE GREENE

PHOTOGRAPHY BY JAMES MORTIMER

PRODUCED BY CAROLYN ENGLEFIELD

A year or so ago, Mariette Himes Gomez, the New York–based interior designer, found herself in London every other month shopping for her clients and overseeing the manufacture of her line of furniture and lamps. After one hotel stay too many, paying big money to live in temporary and anonymous surroundings, she had a brainstorm: Why not lease a flat of her own?

It required some looking because most London apartments have small rooms, but Gomez pounced when she saw this big, high drawing room with bedroom, kitchen, bath, and stone balcony on the parlor floor of an old Chelsea town house. "It's right in London," she says, "with double-decker buses going by, but the balcony is a usable little outdoor space and there are gardens all around me."

Across the ocean came wonderful "leftovers" from the warehouse attached to Gomez's Manhattan office, including a Syrie Maugham sofa in original fabric that she had used in a decorator show house. She prepared her usual pale, elegant background and supplemented the transported pieces with numerous new ones from her own line. Gomez added one characteristically strong architectural note "for visual interest," flanking the living room bay windows with a pair of old English stone pilasters.

In the living room (LEFT AND ABOVE), **armchairs and the round mirror are from Mariette Himes Gomez's Signature Furniture Collection, as is the ottoman in Clarence House fabric. Fine plasterwork ceilings were already in place.**



The X-back chair in the living room (ABOVE) is also a Gomez design. The gilded mirror was found in Paris — a shopping location easy to reach from London. RIGHT: The architectural mirror was bought in New York but originally came from London. OPPOSITE: The tiny bedroom does not feel cramped with one fabric everywhere. Gomez bought the easy chair at the recent Castle Howard auction and copied it for her collection.

For more details see Reader Information









Fashion plates

BY JILL KIRCHNER PHOTOGRAPHY BY LIZZIE HIMMEL
PRODUCED BY DARA CAPONIGRO AND LISA HEARST ESPY

When summer's balmy breezes beckon, why let fine china and crystal follow the food outdoors for al-co dining? Whether lunch on a garden terrace, a picnic by sea, or supper on a city balcony, the latest table settings can ke what a meal is served on as rich and evocative as the d, the atmosphere, and the friends who will share it.

ust as a taste of creamy risotto dotted with truffles or a sip astis can transport you to a hill town in Italy or a lavender-ted terrace in Provence, the newest table wares evoke the ance of distant places. Marigold-yellow and green china ed with whimsical vegetable-motif napkins recall the sunny charms of the French countryside; jewel-toned plates and a moon-stoppered decanter echo the exotic intonations of North Africa; the sculptural forms of soup bowls and a silver tea set suggest a Japanese sensibility.

What you see throughout these settings is refreshingly bold color instead of demure pastels; white sparked with touches of gold; strong shapes that are sensuously curved or asymmetrically angled; and a freer hand at mixing and matching—not just patterns, but shapes and styles as well. There is also a blurring of distinctions between formal and casual, daytime and night, indoors and out.

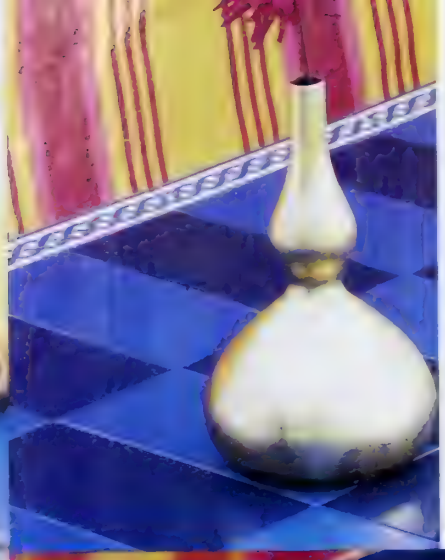






The easygoing spirit of Provence is celebrated in a garden buffet (OPPOSITE): Yellow-and-green Mistral innerware from Richard Ginori. Antique finials from Treillage. Nineteenth-century candelabra from Michael Feinberg. Table, Evergreen Antiques; basket by DOT. ABOVE LEFT: Bright yellow-striped and green plaid napkins from ABC arpet & Home and vegetable-print napkins by D. Porthault are offered in an antique urn. CENTER: Reed & Barton's Old Hampton silverplate flatware is conveniently available in a Cristal J.G. Durand glass; Dartington Crystal's Chalice water goblet, foreground. RIGHT: Cassis & Co. octagonal salad bowl and platter from the Finished Room. Chair from Lexington Gardens. Photographed in the Cranford Rose Garden at the Brooklyn Botanic Garden, New York.









Dramatic Morocco inspires a rich mix of gold and cobalt table wares, ABOVE LEFT: Petal plates by Maryse Boxer, from Deruta; Karsavina dinner plates by Fabergé; gold-edged dishes by Annieglass. Golden Aegean Weave sterling flatware by Wallace Silversmiths, from International Silver. Stemware from St. Louis Cristal. TOP: Gold vase from Intentional. Tabletop tiles, Country Floors. ABOVE: Cristal de Sèvres decanter from Daum Boutique. Glasses by Sasaki. Cobalt bowl from Intentional. LEFT: Sasaki tumblers. OPPOSITE: Orange compote (on chair) and gold-leaf candlesticks from Alvin Chin. Egyptian lantern, Katie Ridder. Tent stripe, Manuel Canovas.









The Japanese taste for simple forms imbues table settings. ABOVE LEFT: Silverplate coffee and tea service by Ken Benson, at the LS Collection. Tom Dixon's "S" chair, at Modern Age. ABOVE: Nobel cup and saucer by Rörstrand, through Hackman Tabletop. Napkins by Archipelago. LEFT: Nobel covered soup tureen. Pyramid sterling flatware from Royal Copenhagen/Georg Jensen Silversmiths. Red charger by Sasaki. OPPOSITE: Gold-stem glasses by Orrefors. Vertige decanter and tumblers (on shelves) by Baccarat. Alvar Aalto vase by iittala. Lacquer chopsticks on Japanese stones from Takashimaya. Furniture by Chris Lehrecke, except tiered console from 280 Modern. Area rug, ABC Carpet & Home. Noguchi lamp, Akari-Gemini.

For more details, see Reader Information





The art of the barn

Out went the horse stalls; in came an artist-designer couple with creativity, wit, and a spirited sense of color



Barn arts, CLOCKWISE FROM TOP RIGHT: Typical Lenox, Massachusetts, mansion-size carriage barn. Auction-find corner cupboard too big for most homes fits right in, along with contemporary steel footstool by Joe Wheaton. Owner Rodney Ripps's evocative text-on-lead over Early American bench. Also his: hanging tiger maple cupboard; co-owner-wife Helene Verin created the wood-patterned carpet, available through decorators; fifties chaise found in basement.

BY JUNE KURI

PHOTOGRAPHY BY JEFF McNAMARA

PRODUCED BY CAROLYN ENGLEFIELD

"What on earth do you need all that space for? You're only two people and a baby!" That's what friends of Helene Verin and Rodney Ripps said in 1986 when the couple bought a huge white elephant of a carriage barn in Lenox, Massachusetts. Now the doubters call to ask, "Can we have the south bedroom again? Oh, and we're bringing tomato and pepper seedlings to plant in your garden." The owners, who love putting up friends from all over the world, don't consider the barn's four floors, six bedrooms, and six baths excessive in the least. After all, Ripps, a widely shown artist who paints big, needs a big studio; Verin, who designs rugs and handprinted wallpapers, requires her own office; and Ryder, now seven, has his own pals galloping in and out of the house.

Although Tanglewood musicians had camped there summers, the barn was still more barn than house when Verin and Ripps acquired it. "There were horse stalls in what is now the living room," says Ripps, who recycled the stalls' kick-marked chestnut on the main staircase. Fifty new windows later (plus new walls, insulation, and two heating systems), the reborn barn began to glow with light and art.

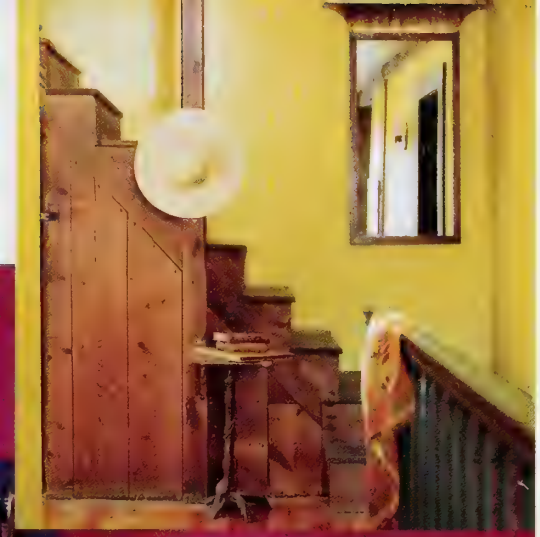


The butter- and curry-colored kitchen (ABOVE) certainly satisfies the family's desire for lots of space in which to "cook, talk, eat, and hang out." The couple designed cabinets using casement windows as doors and chose butcher-block for counters. Wide-board floors are original. OPPOSITE TOP: An extra dinner guest or two or four is no problem with a dining-room table that seats fourteen. Verin designed the graceful Windsor-style chairs. OPPOSITE BELOW: Ryder with his folks. New front door incorporates an old stable door.

For more details, see Reader Information

"Wear an outfit all the time? Color!" says designer Helene Verin. The guest room's chestnut cherry (BELOW) is a wakeup call echoed by a throw handwoven by Verin "in my hippie days." Gingham curtains from Country Curtains. OPPOSITE TOP: Wrapping a second-floor landing: a subtly toned Helene Verin wallpaper called Truth. Old barn stairs were moved from below and reassembled here. OPPOSITE BELOW LEFT: In the Italianate powder room, Verin's star-printed wallpaper called Giotto (available through decorators) is complemented by a sconce from Goralnick/Buchanan A&D (BELOW RIGHT). Marble sink came from a nearby estate; plaster torso was deacquisitioned by the Berkshire Museum.







Everyone in the local paint store remembers the day Verin appeared bearing a jar of her butternut squash soup, saying, "That color exactly"

Two of Verin's design commandments are: "Thou shalt not be afraid of color" and "Thou shalt not be overly serious." (Her design company, for example, which also markets Ripps's updated American furniture, is punningly called Fern I. Tchur.) One feels both her commandments writ large in the playful warmth of the rooms, in which country antiques mix with contemporary art and plaster casts of famous sculptures. In a wallpaper Verin designed called Truth, used in the upstairs hall, what is writ is actually written: Across the wall parade the stately words Honesty, Liberty, Strength, Artistry, Serenity, Justice, and Sublime.

As for fearless color, everyone in the local paint store remembers the day Verin appeared bearing a fresh jar of her butternut squash soup. "That color *exactly,*" she said. "For the dining room." When it was time to paint





her office, she turned up with beets. For the huge, comfortable kitchen, it was unsalted butter walls and curry powder trim. The tones have a luminous earthiness that evokes the past and cheers on the present.

"I really don't care if something is old or new, so long as it's wonderful," says Verin, curling up on a quirky 1950s chaise found in the basement. "We do care about honoring the structure and tradition of the barn—we love these great chestnut beams, for example. But at the same time, contemporary art is just part of our lives." Throughout the house, Ripps's works, using materials such as wood, linen, and metal to evoke natural forms, hang with those of friends—including Andy Warhol's portraits of the couple, which dominate the dining room. If this blithe, big-hearted barn has a message, it is found in two of the words printed on Verin's Truth wallpaper: Artistry, one would choose. And Serenity.



Taste of summer



Using the bounty of Mendocino's sun-soaked gardens, a California chef dishes up boldly flavored warm-weather food

BY JANE ELLIS PHOTOGRAPHY BY JOHN VAUGHAN

PRODUCED BY JODY THOMPSON-KENNEDY

"The closer you get to the garden the easier it is to understand good food," says John Schmitt, chef and co-owner of the Boonville Hotel. With a garden right outside his kitchen door, he cooks, as he says, "off the cuff."

Boonville, with a population just under 1,000, is nestled in the Anderson Valley of California's Mendocino County. Its climate is Mediterranean—cool, wet winters and long, hot summers. Schmitt's dishes—inspired by recipes he learned from his mother, a restaurateur and chef, and by a working sojourn in the south of France—lean heavily on the wonderful produce this climate provides. His family runs the nearby Apple Farm, whose organic apples, pears, berries, herbs, and flowers are all used to great advantage at his hotel. Their mail-order vegetable chutneys, jams, and cider sauce also appear regularly on the menu. Add to this the vegetables and greens Schmitt selects at a small farmer's market, set up weekly in the hotel's parking lot, and it's easy to understand why his food is so popular with local vintners and visitors to the area.

Curried breast of chicken served with a basmati rice salad flavored with ginger (OPPOSITE). **Sliced avocado, lime wedges, cilantro and pine nuts make enticing condiments.** ABOVE: **Enchiladas filled with Muenster cheese and chilies are bathed in a piquant mole sauce.**



CLOCKWISE FROM TOP LEFT: Asparagus with a rosemary-scented aioli is sprinkled with orange zest and snipped chives. Jalapeno-spiked poached salmon in a pool of polenta is sauced with a cilantro pesto and garnished with limes and herbs. Pizza has a topping of Gorgonzola, crumbled bacon, pine nuts, and mint. Clafoutis combines apricots and cherries. OPPOSITE: America's quintessential summer dessert, strawberry shortcake, is served with an unusual hot cream sauce. An old Schmitt family recipe, it once prompted Julia Child to head straight for the kitchen to find out how it was made. The secret: The cream, sugar, and butter are simmered until the sauce thickens.

Recipes follow. For more details, see Reader Information.



ENCHILADAS WITH MOLE SAUCE

For mole sauce:

3 plum tomatoes, preferably Roma
3 to 5 pasilla chilies
2 tablespoons peanut oil
1 bay leaf, roughly chopped
2 small onions, roughly chopped
2 to 3 garlic cloves, peeled and roughly chopped
1 red bell pepper, stemmed, seeded, and roughly chopped
1 teaspoon chili powder, preferably Santa Fe
1 tablespoon rice wine vinegar
Zest and juice of 1 orange
2 to 3 sprigs fresh oregano or cilantro
1½ teaspoons salt
1 tablespoon Mexican chocolate, available at Hispanic markets and specialty food stores
1 teaspoon freshly ground black pepper
Water or canned chicken stock

For filling:

2 cups Monterey Jack or Muenster cheese, grated
1 tablespoon fresh oregano or cilantro, roughly chopped
4 tablespoons Italian parsley, roughly chopped
4 tablespoons scallions, roughly chopped
1 jalapeño chili, seeded and roughly chopped (wear rubber gloves when handling hot peppers)
1 cup red cabbage, finely shredded
Salt to taste

For assembling the enchiladas:

¼ cup peanut oil
12 corn tortillas
1 recipe mole enchilada sauce, warmed
1 recipe filling
½ cup sour cream mixed with 2 tablespoons half-and-half
Whole sprigs of fresh oregano or cilantro

Prepare mole sauce: Line a broiling pan with aluminum foil and broil tomatoes under a preheated broiler for 2 to 3 minutes per side until nicely browned. Chop tomatoes and set aside.

Preheat a dry heavy skillet over medium heat until it is hot and toast pasilla chilies, stirring constantly for 1 or 2 minutes or until they are fragrant. Do not let chilies burn. Transfer chilies to a work surface and set aside to cool.

Wearing rubber gloves, discard the stems, seeds, and ribs from the chilies and tear them into small pieces. Place chilies in a bowl, cover with 4 cups of hot water and set aside for 30 minutes.

In a large heavy skillet, heat the peanut oil over moderate heat until it is hot and sauté bay leaf, onions, garlic, red pepper, reserved roasted tomatoes, and chili powder, stirring constantly with a wooden spoon for about 5 minutes or until vegetables are soft. Add reserved chilies and liquid to the pan. Add rice vinegar, orange zest and juice, oregano, salt, chocolate, and black pepper to pan and simmer mixture 20 minutes or until chilies are soft. Cool.

In a blender or food processor, blend sauce until smooth. If necessary, add water or chicken stock to achieve the consistency of a smooth purée. Season to taste. Makes about 1½ cups sauce.

Prepare filling: In a bowl mix together cheese, oregano or cilantro, parsley, scallions, jalapeño chili, red cabbage, and salt. Set aside. Makes about 4 cups filling.

Prepare enchiladas: In a medium-size heavy skillet, heat peanut oil to just below the smoking point; tortilla should sizzle when it touches the hot oil.

Lightly cover both sides of tortilla with mole sauce. Using tongs, place tortilla in the hot skillet and heat each side 2 to 3 seconds or until it is soft. Lay tortilla on a work surface and place 2 to 3 tablespoons of the cheese filling across the center, roll the tortilla away from you so that the filling is enclosed in the tortilla, place on a small oven-proof plate and set aside. Repeat process. Bake tortillas in a preheated 350°F oven for 5 to 8 minutes. Remove plates from oven and top each tortilla with 1 tablespoon mole sauce. Drizzle with sour cream mixture and garnish plate with oregano or cilantro. Serve immediately. Serves 12 as a first course or 6 as a main course.

GORGONZOLA, BACON, AND MINT PIZZA

For crust:

¾ tablespoon active dry yeast
2 cups warm water, 108° to 110°F
3½ cups bread flour
3½ cups unbleached white flour
1½ teaspoons salt
Semolina flour

For tomato sauce:

1 14.5-ounce can of whole Italian tomatoes

For topping:

1½ tablespoons extra-virgin olive oil
1 small sweet onion, cut into ¼-inch matchsticks
Salt and freshly ground black pepper to taste
¼ cup tomato sauce
¼ cup ripe Gorgonzola cheese, crumbled
2 pieces cooked bacon, cut into 1-inch pieces
1 teaspoon finely sliced fresh mint
1 tablespoon pine nuts
4 teaspoons Italian parsley, cut with scissors

Prepare crust: In a 1-quart bowl, dissolve yeast in water and set aside in a warm place for 10 minutes. Add bread flour, white flour and salt to mixture and mix well.

Lightly dust a work area with semolina flour and knead dough for about 5 minutes or until dough is smooth and elastic. Divide dough into 5 equal pieces and form into rounds. Cover dough with a moist towel and allow dough to double in size, about 35 to 40 minutes. Punch dough down, leaving an indentation in the center of each round, cover and allow to rise again. Remove towel, punch dough down again, and pull and shape each piece into an 8-inch circle, ¼-inch thick and slightly thicker at the edges.

Place a pizza stone on a middle rack in a cold oven, set the temperature at 500°F and heat stone for 30 minutes. Place pizza crust on stone and bake for 6 to 8 minutes. Remove crusts from oven and set aside.

Prepare sauce: In a pan over medium heat cook tomatoes until they are reduced by half, about 30 to 45 minutes. Cool sauce slightly, purée in a blender and set aside.

Prepare topping: In a small skillet over medium heat, sauté 1 tablespoon olive oil and onions together until onions are limp. Season with salt and pepper and set aside.

Brush prebaked crust with remaining olive oil, top with tomato sauce, cooked onion mixture, Gorgonzola, and bacon. Sprinkle each surface with mint and pine nuts.

Bake the pizzas on a preheated pizza stone in a 500°F oven for 8 to 10 minutes, or until the crust is golden and crisp. Remove pizza from oven, sprinkle with parsley and serve. Makes 5 eight-inch, main-course pizzas. To serve pizza as a first course, cut into quarters.

POACHED SALMON WITH POLENTA AND CILANTRO PESTO

For cilantro pesto:

3 garlic cloves, peeled and chopped
¼ cup pine nuts
1 small bunch cilantro with stems, roughly chopped

1 fresh green jalapeño chili, stemmed, seeded and roughly chopped (wear rubber gloves when handling hot peppers)
½ cup olive oil
2 tablespoons rice wine vinegar
½ cup grated Asiago cheese, preferably a medium-aged Stella brand
Salt and freshly ground black pepper to taste

polenta:
6 cups chicken stock or water
1 small onion, minced
1 bay leaf
½ red bell pepper, seeded, deveined, and roughly chopped
1 jalapeño or Thai chili (optional), seeded, deveined, and roughly chopped (wear rubber gloves when handling hot peppers)
Salt and freshly ground black pepper
½ cups polenta, preferably Golden Pheasant brand
½ cup sweet butter, room temperature
Zest of 1 orange
¼ cup finely chopped scallions

For poached salmon:
3-pound boneless fresh salmon fillet, at room temperature
1 small onion, sliced very thin
2 to 3 limes, sliced thin
1 red or green fresh jalapeño chili, stemmed, seeded, and sliced thin (wear rubber gloves when handling hot peppers)
4 to 6 sprigs of cilantro
2 tablespoons olive oil
Salt and freshly ground black pepper to taste

For garnish:
Lime wedges
Red or green jalapeño chili slices, seeded
Cilantro sprigs

Prepare cilantro pesto: In a small dry skillet over low heat, toast garlic and pine nuts, stirring constantly, until golden. Cool and set aside.

In a blender purée cilantro, chilies, ¼ cup olive oil, and vinegar. Add reserved garlic and pine nuts, cheese, salt, and pepper to the blender. Slowly add remaining olive oil and purée mixture until smooth. Makes about 1¼ cups.

Prepare polenta: In a large heavy saucepan, boil chicken stock, onion, bay leaf, red pepper, and optional chili pepper and season to taste. Gradually add polenta, whisking constantly. Lower heat to simmer and cook, stirring constantly for 5 to 8 minutes, or until mixture thickens. Discard bay leaf. Remove pan from heat and gently stir in butter, orange zest, and scallions. Cover pan tightly and keep polenta warm over low heat until ready to serve.

Prepare salmon: In a baking dish lined with aluminum foil, place salmon skin-side down and top with slices of onion, lime, jalapeño, and cilantro sprigs. Drizzle surface with olive oil and season with salt and pepper. Cover dish tightly with aluminum foil and bake in a preheated 300°F oven for 20 minutes or until salmon flesh is firm. Cool 10 minutes and cut salmon into 6 triangular wedges. >



To serve: Divide polenta evenly among 6 dinner plates and top with about 2 tablespoons pesto sauce. Place salmon triangles on plates and garnish each plate with lime wedges, jalapeño chili slices, and cilantro. Serves 6.

CURRIED BREAST OF CHICKEN ON RICE SALAD

For rice salad:

3 ½ cups water
Salt to taste
1 lemon, sliced thin
1 small chunk fresh ginger, peeled
1 garlic clove, peeled
1 sprig of fresh mint
2 cups Basmati rice
1 tablespoon olive oil
2 tablespoons rice vinegar mixed with 2 teaspoons sugar

For curried chicken:

¼ cup olive oil
1 ½ tablespoons curry powder
3 whole chicken breasts, split, skinned, and boned
¼ cup white wine or canned chicken stock
Salt to taste

For garnishes:

Fruit chutney
Pine nuts
Currants, plumped by warming in a little white wine
Avocado cubes tossed with lime juice
Sour cream or yogurt
Lime wedges
Cilantro sprigs

Prepare rice: In a large ovenproof casserole, add water, salt, lemon, ginger, garlic, and mint and bring mixture to a boil over low heat.

In a large skillet, sauté rice in olive oil for 2 minutes. When rice is heated through, add it to the boiling water mixture, stir, cover, and bake in a preheated 350°F oven for 15 minutes. Remove pan from the oven, uncover, and fluff rice with a fork. Drizzle vinegar and sugar mixture over cooling rice, fluff rice and set aside to cool completely. Makes 6 cups.

Prepare chicken: In a large heavy skillet over medium heat, cook oil and curry powder for 2 minutes, stirring constantly. Reduce heat to low, add chicken breasts, and cook 3 to 4 minutes until slightly firm and opaque. Transfer chicken to a large baking dish and set aside.

Add wine to the skillet and, stirring constantly, deglaze pan. Pour sauce over chicken breast, season with salt and cover dish tightly with aluminum foil. Bake in a preheated 325°F oven for 15 minutes or until chicken is cooked through. Loosen foil and cool chicken to room temperature.

To serve: Evenly divide rice among 6 dinner plates, top with a thickly sliced chicken breast, 2 tablespoons curry sauce, and a selection of garnishes. Serves 6.

ASPARAGUS WITH ROSEMARY AIOLI

¼ cup extra-virgin olive oil
3 to 4 garlic cloves, skins left on
2 to 3 fresh rosemary sprigs
1 tablespoon balsamic vinegar
2 cups mayonnaise
Freshly ground black pepper to taste
Zest and juice of half an orange
Zest and juice of 1 lemon
2 pounds fresh jumbo asparagus, trimmed

In a food processor work bowl, process oil, garlic, rosemary, and balsamic vinegar for 30 seconds. Let mixture sit 5 minutes.

In a bowl add mayonnaise, place a strainer over the bowl, pour in rosemary mixture and press with a spoon to extract liquid. Discard solids. Add pepper, zest, and juice of orange and lemon to bowl and mix well. Aioli will keep 1 week refrigerated. Makes about 2¾ cups.

In a large pot of boiling water, cook asparagus, covered, for 3 minutes. Immediately plunge asparagus into a cold-water bath to cool. Remove asparagus from bath and drain.

Divide asparagus among 6 plates and spoon about 3 tablespoons rosemary aioli over the asparagus. Serves 6.

APRICOT AND CHERRY CLAFOUTIS

3 large eggs
1 cup heavy cream
1 teaspoon vanilla
6 tablespoons sweet butter, melted, plus 4⅓ tablespoons solid
⅔ cup flour
½ teaspoon salt
½ cup sugar
5 cups fresh apricots, pitted and halved
½ cup fresh cherries, pitted and halved
2 to 3 tablespoons brandy or Amaretto
⅛ teaspoon cinnamon mixed with 2 teaspoons sugar
¼ cup apple cider syrup (see Reader Information), or maple syrup
Vanilla ice cream

In a blender combine eggs, cream, vanilla, melted butter, flour, and salt and blend for 1 minute. Set aside.

In a large non-stick pan over medium heat, add 4 tablespoons butter, sugar, apricots, cherries, and brandy or Amaretto and sauté 2 to 3 minutes or until fruit is hot.

Grease a 10-inch pie plate with remaining butter and heat in a preheated 375°F oven for 5 minutes. Remove from oven and place hot fruit in plate with a slotted spoon, reserving the juices. Pour blended mixture over fruit, sprinkle top with cinnamon sugar and bake in oven 25 to 30 minutes or until just set. Set aside.

In a small pan over low heat, mix ¼ cup reserved fruit juices with apple cider syrup and gently warm. Makes ½ cup sauce.

Serve clafoutis warm with a spoonful or two of warm apple cider sauce and a scoop of vanilla ice cream. Do not refrigerate. Serves 6 to 8.

STRAWBERRY SHORTCAKE WITH HOT CREAM SAUCE

2 full pints strawberries

For shortcake:

2 cups flour
¼ cup sugar
1 ½ teaspoons baking powder
¼ teaspoon salt
¼ teaspoon freshly grated nutmeg
¼ pound sweet butter, room temperature
1 large egg, lightly beaten
¾ cup half-and-half (approximate)

For hot cream sauce:

2 cups heavy cream
¼ cup sugar
¼ cup sweet butter

For garnish:

Mint leaves

Hull strawberries, slice in half and set aside.

Prepare shortcake: In a large bowl mix flour, sugar, baking powder, salt, and nutmeg. Add butter and blend with a pastry blender until mixture resembles coarse cornmeal.

Place beaten egg in a 1-cup liquid measure and fill to the one-cup mark with half-and-half. Slowly stir into flour mixture with a fork. Do not overwork dough. Using a spoon, drop dough onto an ungreased baking sheet in 6 equal mounds. Bake in a preheated 400°F for 10 to 12 minutes. Makes 6 small shortcakes.

Prepare hot cream sauce: In a large saucepan over low heat, gently simmer cream, sugar, and butter, stirring frequently for about ½ hour or until thick. Watch carefully, as mixture tends to boil over very quickly. Makes about 1½ cups sauce.

To serve: Split hot shortcakes in half. Place one half on plate, top with strawberries and other half of shortcake, ladle sauce on top and garnish with mint. Serves 6. ■



Ralph and Terry Kovel tell you where it's from and what it's worth

I bought
ese figurines at
estate auction. Each
21 inches high and
arked with a crown,
e initials GH, and the
ter C in a circle on
e bottom. How old
e they?
A.G., Woodbury, CT

Your bisque figures
e copies of mantel
naments, popular
out 1880. The crown
ark was used by the
rl Schneider
mpany of Grafenthal,
ermany, between 1965
d 1972. We found
ur figures listed in a
72 catalog for $135 a
ir. Today's value: $175.

My walnut desk was

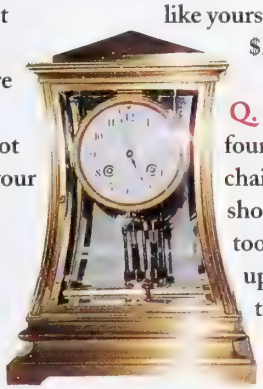


owned
by ancestors
no came to the
S. around 1807. It
pears to have its
iginal finish. What is
the value of
my desk?
B.J.E.,
Englewood,
FL

A. Your slant-front desk is in the Chippendale style, popular in New England from about 1760 to 1790. Simplified examples were made as late as the 1830s. The interior compartments and sunburst carving on your piece suggest an 18th-century date. The best and most expensive examples were made of mahogany, not walnut, but your desk is still worth about $10,000 if all parts are original. However, the feet on your desk may have been added later. It is odd that a cabinetmaker would design such elaborate interiors and such simple feet.

Q. My solid brass clock, 7 by 11 inches, chimes every half hour. The words "Medaille d'Or, Paris 1900, Samuel Marti" are etched on the back. Please tell me its history.
C.M.,
St. Lucie, FL

A. The firm of S. Marti was founded in 1835 and was still operating in the 1980s in Mountbliard, France. The company made clockworks for many different case makers. The words "Medaille d'Or" were added to the mark in 1900, when a gold medal was won, probably at a national exhibition. A working, chiming clock like yours can sell for $500.



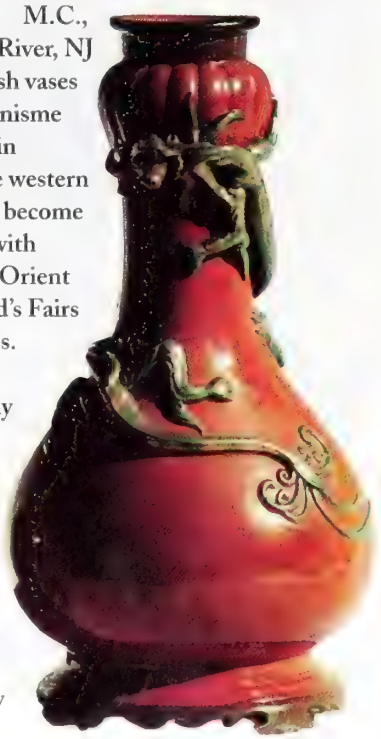
Q. I bought four of these chairs at a thrift shop. When I took them to be upholstered, the man dug out a square nail that he said was very old. I think the chairs are beautiful and I would like to know more about them.
B.A., Fort Worth, TX

A. Your chairs, with curved legs and carved decoration at the center of the back, are Louis XV balloon-back style. This style was popular in the United States from 1850 to 1870. It is not surprising that you found square-headed nails in one of the chairs because these nails were still being used well into the 1950s. Your set is worth $800.



Q. My husband's mother left us this pair of vases [one shown below]. A dragon curls around each 11-inch-high vase and "Wedgwood" is incised on the bottom. What is the age and value of these pieces?
M.C.,
Toms River, NJ

A. Your English vases are in the Japonisme style, popular in the 1880s. The western world had just become reacquainted with the arts of the Orient through World's Fairs and exhibitions. Designers borrowed many ideas. The dragon encircling a vase was a favorite. The Wedgwood mark has been used by the famous factory in Burslem, England, since the 1760s, but there may be other marks on your vases that will tell you the exact year between 1880 and 1900 that they were made. Look for a single letter of the alphabet between J (1881) and Z (1897). Your vases would command over $2,000.



To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York 10019. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.

PRODUCED BY LISA JILL SCHIANG

Terrific tenderloin

BY JANE ELLIS

Pork tenderloin, the most lean and tender part of the pig, is a boon to the cook. Marinate it for several hours or overnight in a flavorful mix of your choice. (An easy way to do this is to put both the pork and the marinade in a self-sealing plastic bag.) Cook the pork over coals on a barbecue for fifteen to twenty minutes, or in the oven for a little over half an hour. Be careful not to overcook.

GINGER GRILLED PORK TENDERLOIN

1½ pounds pork tenderloin

For marinade:

2 cups dry white wine, or chicken broth
4 tablespoons grated fresh ginger
2 tablespoons soy sauce
2 tablespoons sesame oil
2 cloves garlic, peeled and minced

Combine all ingredients for marinade and marinate pork for 2 hours or overnight covered in the refrigerator. Remove tenderloin from marinade, discarding marinade. Grill tenderloin over medium-hot coals, turning occasionally, for 15 to 20 minutes, until thermometer inserted reads 155°F. Slice to serve. Serves 4.

SESAME-GARLIC GRILLED PORK TENDERLOIN

Recipe from Jane Schecter

1½ pounds pork tenderloin

For marinade:

4 tablespoons soy sauce
2 tablespoons sesame oil
2 tablespoons brown sugar
½ teaspoon honey
1 tablespoon dry sherry
4 cloves garlic, peeled and minced
2 tablespoons sesame seeds, toasted
3 to 4 scallions, sliced on a diagonal

Combine all ingredients for marinade and marinate pork covered overnight in the refrigerator.

Remove pork from marinade, discarding marinade. Grill pork over medium-hot coals, turning occasionally, for 15 to 20 minutes or until a meat thermometer inserted reads 155°F.

Remove pork from grill and carve into medallions. Serve immediately. Serves 4.

ROAST PORK TENDERLOIN WITH COGNAC AND CREAM

Recipe from John Loring's
The Tiffany Gourmet Cookbook
(Doubleday)

1¾ to 2¼ pounds pork tenderloin
¼ cup olive oil
Salt and freshly ground black pepper
¼ cup butter
3 tablespoons dried tarragon, or 6 tablespoons chopped fresh tarragon leaves
⅓ cup Cognac
2 cups heavy cream

Coat the tenderloin with the oil and sprinkle with salt and pepper to taste. Place the tenderloin in a roasting pan and cook in a preheated 425°F oven for 30 to 35 minutes.

In a small saucepan, melt the butter over moderate heat until it bubbles. Add the tarragon. Add the Cognac a third at a time, setting it aflame after each addition and allowing the flames to die out after each flaming. Add the heavy cream, bring the mixture to a boil, simmer it until it is reduced by half, and season with salt and pepper.

Carve tenderloin into medallions and place on a warm serving plate. Spoon sauce over pork. Serve immediately. Serves 4 to 6.

GARLIC-CILANTRO GRILLED PORK TENDERLOIN

1½ pounds pork tenderloin, cut crosswise into 1-inch pieces and flattened slightly

For marinade:

4 cloves garlic, peeled and minced
¼ cup olive oil
½ cup fresh cilantro, chopped
3 tablespoons freshly squeezed lime juice
Freshly ground black pepper

Combine all ingredients for marinade and marinate pork covered for 4 hours or overnight in the refrigerator. Remove pork from marinade, discarding the marinade. In a heavy skillet over medium-high heat, pan-broil the pork 2 to 3 minutes per side. Serve immediately. Serves 4.

ROSEMARY AND GARLIC ROASTED PORK TENDERLOIN

1½ pounds pork tenderloin

For marinade:

½ cup olive oil
½ cup red wine vinegar
Juice of 1 lemon
4 cloves garlic, peeled and minced
2 tablespoons fresh rosemary leaves
Salt and freshly ground black pepper to taste

Combine all ingredients for marinade and marinate pork for 4 hours or overnight in the refrigerator covered. Remove pork from marinade, discarding marinade. Roast in a shallow pan in a 400°F oven for 20 to 30 minutes, until meat thermometer inserted reads 155°F. Remove from pan and place on a serving platter. Slice thinly. Serves 4.

PORK TENDERLOIN WITH RED CHILE MUSTARD MARINADE

Recipe adapted from
Bobby Flay's Bold American Food
(Warner Books)

3 to 4 pounds pork tenderloin

For marinade:

2 cups Dijon mustard
3 tablespoons ancho chile powder
1 tablespoon honey
1½ tablespoons water
Salt and freshly ground black pepper to taste

Combine all ingredients for marinade, mixing well and marinate pork overnight in the refrigerator covered. Remove pork from marinade, discarding marinade. Grill over medium-hot charcoal or wood, or broil for 15 to 20 minutes, turning occasionally. Slice pork into medallions and serve immediately. Serves 6 to 8. ■

house beautiful

Entertain With Style!

Win a State-of-the-Art Barbeque Grill, a $2000 Value, Through House Beautiful's Memorial Day Promotion

For Contest Details Look for the House Beautiful Banners and "Entertain with Style" Promotion Where These Fine Products are Displayed.











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LUNDS

Randalls

Schnucks
The Friendliest Stores in Town

Here's a list of products and other resources for this month's features. **All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.**

COVER For more details, see Reader Information for page 70.

22 STYLE BEAT *Page 22:* **Garance plates**—Bernardaud (M), 777 Madison Ave., New York 10021; 212–737–7775; for stores: 800–884–7775. **Robert Lee Morris serving pieces**—Reed & Barton (M), 144 W. Britannia St., Taunton, MA 02780; to order or for stores: 800–343–1383. **Green glass carafe with cactus top**—Stelton/Entry USA (M), 225 Fifth Ave., New York 10010; 212–734–4318. **Sharon crystal decanter with stem glasses,** mouth-blown, hand crafted in England; decanter, $99; sherry, $20; claret stem, $25; goblet, $25—Dartington Crystal Ltd. (M), 225 Fifth Ave., Ste. 1200, New York 10010; 212–447–7437. **Toucan color plates**—St. Louis Cristal/Hermès (M,R), 41 Madison Ave., New York 10010; 212–679–5566. **Green and blue Ursula faience pitchers**—Royal Copenhagen (M,R), 27 Holland Ave., White Plains, NY 10603; for stores: 914–428–8222. **Cut-glass and colored-glass Stromboli vases**—Kosta Boda (M), 140 Bradford Dr., Berlin, NJ 08009; 609–768–5400. **Farmer's Market oval platter,** designed by Pat Farrell—Pfaltzgraff Co. (M), 140 E. Market St., York, PA 17401; 800–999–2811.

Page 24: 1. **The Four Seasons,** #1238/04—Grey Watkins Ltd. (T), 979 Third Ave., New York 10022; 212–371–2333. *2.* **Athena Toile,** #166844—Schumacher; 800–332–3384. *3.* **La Balançoire,** #6204-6—Marvic Textiles USA (T), 979 Third Ave., New York 10022; 212–371–4333. *4.* **Tea & Sympathy,** #9208-9—Carlton V (T), 979 Third Ave., New York 10022; 212–355–4525. *5.* **La Fayette Toile,** #1597-13—Quadrille (T), 979 Third Ave., New York 10022; 212–753–2995. *6.* **Ile de France,** #DPX9915—Motif Designs (M), 20 Jones St., New Rochelle, NY 10802; 800–431–2424. *7.* **Mandarin,** #11327—Manuel Canovas, Inc. (T), 979 Third Ave., New York 10022; 212–752–9588. *8.* **Les Vues de Paris,** #6203-1—Marvic, see address above.

Page 26: **Arc Wood bowl,** large, $90; medium, $85; small, $65—Fillamento (R), 2185 Fillmore St., San Francisco, CA 94115; 415–931–2224; also available at MXYPLYZYK (R), 125 Greenwich Ave., New York 10014; 212–989–4300. **Beechwood cone pepper grinder,** $33; in clear acrylic, $27—Bodum (R), 673 Madison Ave., New York 10021; 212–644–6613. ***What Wood Is That?***—Design Shop at the Cooper Hewitt Museum (R), 2 E. 91 St., New York 10128; 212–860–6878. **Pillow with wood tassel,** $115—Fellisimo (R), 10 W. 56 St., New York 10019; 212–247–5656. **Table mirror,** Mirror of Grimilde, $135. **Wood carafe,** #71996, $180—Museum of Modern Art Design Store (R), 11 W. 53 St., New York 10019–5401; 800–447–6662. **Deck chair,** by Richard Peduzzi, $2,500 plus shipping—Plan Venise (R), 28 rue de Venise, 75004 Paris, France 1–33–42–77–64–88. **Wood vases,** $24/ea.; **candlesticks,** $40/ea.—MXYPLYZYK (R), see address above. **Luzern desk clock,** $130—The Archive Shop, Graves Design Collection, Library Hall, 32 N. Second St., Easton, PA 18042; 800–355–1228. Also available—Graves Design Studio Store (R), 338 Nassau St., Princeton, NJ 08540; 609–497–6878.

Page 31: **Barrel House fabric,** #8599—Jack Lenor Larsen, (T); 212–674–3993. **Eucalyptus II lamp,** #HWE2WT—The Study (M), 41 Shad Thames, London SE12NJ; 011–44–71–820–1393. June 15–July 15—Gallery 91, 91 Grand St., New York 10013. **Framed classical seals,** by Artefact, reproduction plaster classical seals, octagonal frame, 15″ w., $135 plus shipping; oval frame, 18″, $220 plus shipping—Artefact (M), 36 Windmill St., London W1P 1HF; 011–44–71–580–4878. **Los Angeles Modernism Show,** annual exposition of 20th-c. design, Santa Monica Civic Auditorium, May 28–30, 1994. *Shown:* Venini bottles, c. 1956, courtesy Rosebud Gallery. Admission, $10. For information: 310–455–2886. **The Paris Apartment** (R), 324 and 328 E. 9 St., New York 10003; 212–780–0232. **SSM 220 Nightstand,** designed by Heltzer Design. Silky matte stainless steel finish, granite top. 22″ l., 24″ w., 25″ h., suggested retail, $2,100—Heltzer Furniture Design (T), 4853 N. Ravenswood Ave., Chicago, IL 60640; 312–561–5612.

32 SHOPPING SHAKE-UP **F. Dorian** (R), 388 Hayes St., San Francisco, CA 94102; 415–861–3191. **de Vera** (R), 384 Hayes St., San Francisco, CA 94102; 415–861–8480. **Zonal** (R), 568 Hayes St., San Francisco, CA 94102; 415–255–9307. **Mad Magda's Russian Tea Room & Cafe,** 579 Hayes St., San Francisco, CA 94102; 415–864–7654. **Powell's Place,** 511 Hayes St., San Francisco, CA 94102; 415–863–1404. **Velvet da Vinci** (R), 508 Hayes St., San Francisco, CA 94102; 415–626–7478. **Bella Donna** (R), 539 Hayes St., San Francisco, CA 94102; 415–861–7182. **Artspace Gallery** (R), 520 Hayes St., San Francisco, CA 94102; 415–861–4657. **AD/50** (R), 601 Laguna at Hayes St., San Francisco, CA 94102; 415–626–4575. **Bell'occhio** (R), 8 Brady St., San Francisco, CA 94103; 415–864–4048.

38 INTERIOR VISIONS *Painter:* Marilyn S. Caldwell, 35 Waterside Lane, Clinton, CT 06413; 203–669–9632; through Lisa J. Somers, Art Dealer, PO Box 1194, Madison, CT 06443; 203–664–4158; The Edgartown Art Gallery (R), 27 S. Summer St., Edgartown, MA 02539; 508–627–5991; The Greene Art Gallery (R), 29 Whitfield St., Guilford, CT 06437; 203–453–5995. **All framing**—The Wall Street Gallery (R), 91 Wall St., Madison, CT 06443; 203–245–2912.

48 THE OLD-FASHIONED WAY Village Chairs & Wares (R), 124 East Main St., Port Jefferson, NY 11777; 516–331–5791.

66 BALDWIN'S BASICS Billy Baldwin furniture is carried nationally through selected designer showrooms. For information: Ventry Limited (M), 2314 Lincoln Park West, Ste. 20N, Chicago, IL 60614; 312–327–5087. **Tuxedo Sofa,** 29″ h., 80″ w., 34″ d., $5,512 (COM); **fabrics,** Madagascar straw—J. Robert Scott Textiles (T), 979 Third Ave., New York 10022; 212–755–4910; beige cotton chenille—Nantucket Looms (R), 16 Main St., Nantucket, MA 02554; 508–228–1908. **Check pillow fabric,** Isigny Check, #140432.00, sky blue and off-white 55″ w.—Brunschwig & Fils (T), 979 Third Ave., New York 10022; 212–838–7878. **Slipper chair,** in Madagascar straw with olive-green canvas seat, 29″ h., 19″ w., 26″ d., $2,100 (COM)—J. Robert Scott Textiles, see address above. **Turkish ottoman,** 33″ diagonally, 17″ h., $1,350 (COM). **Ottoman fabric,** York chenille, #4583.02/9, 54″ w., light blue with beige—Brunschwig & Fils, see address above. **Game Table,** 34″ sq. x 29″ h., solid oak with ebony finish, $2,175. **Etagère,** in brushed stainless-steel with 6 adjustable glass shelves, 84″ h., 36″ w., 14″ d., $6,615. **Studio love seat,** 29″ h., 64″ w., 35½″ d., $4,700 (COM). **Love seat fabric,** beige-and-white check linen fabric, Sinclaire, 54″ w.—Roger Arlington (T), 979 Third Ave., New York 10022; 212–752–5288.

70 THE BAREFOOT HOSTESS *Pages 70 to 77:* **Contractor,** David Meves, 12 E. Union St., Sag Harbor, NY 11963; 516–725–4040. *Living Room:* **Sofa fabric,** Tiber, color: green, #32817—Clarence House (T), 979 Third Ave., New York 10022; 212–752–2890. **Chair fabric,** Cascade, #327361–1, color: vert—Clarence House, see address above. **Rug**—Elizabeth Eakins (R), 21 E. 65 St., New York 10021; 212–628–1950. **Twig table**—Garvin Mecking (T), 72 E. 11 St., New York 10001; 212–677–4316. **Lamp**—William Lipton Ltd. (R), 27 E. 61 St., New York 10021; 212–751–8131. *Kitchen/Dining area:* **Striped wallpaper,** Pennello Piccolo #W823–07—Osborne & Little (T), 979 Third Ave., New York 10012; 212–751–3333. **Floor tiles,** Amtico—Sybelle Carpet (R), 375 County Rd. 39, Southampton, NY 11968; 516–283–6888. **Refrigerator**—Sub-Zero Freezer Co. (M), PO Box 4130, 4717 Hammersley Rd., Madison WI 53711; 800–222–7820. **Stove**—Viking (M), PO Drawer 956, Greenwood, MI 38930–0956; 601–455–1200. **Dining room and kitchen tables**—Monique Shay (R), 920 Main St., Woodbury, CT 06798; 203–263–3186. **Kitchen and dining chairs**—Pure Mädderlake (R), 478 Broadway, New York 10013; 212–941–7770. *Bedroom:* **Chair,** Yorkshire Collection **Chair fabric,** Knightsbridge floral—Ralph Lauren Home Collection (M); for stores: 212–642–8700. **Sisal rug** by Allison Seymour, color camel—Sybelle carpet, see address above. **Antique coverlet**—Cora Ginsberg, 19 E. 74 St., New York 10021; (by appointment) 212–744–1352. **Sheets,** top sheet, Sienne; flat sheet, Pise; European squares, Sienne; shams, Manna and Pise—Palais Royale (M); 800–322–3911. *Master bathroom:* **Bathtub**—Kohler Co. (M), Kohler WI 53044; 800–456–4537. **Tiles**—Nemo Tile (R) 48 E. 21 St., New York 10010; 212–505–0009.

86 THE LOFT LIFE *Pages 86 to 91: Architect:* Hugh Newell Jacobsen, FAIA, 2529 P St., N.W., Washington, DC 20007; 202–337–5200. *Project architects:* Douglas Frazer, Charles Parker. *Interior designer:* Carl Steele, ASID, Carl Steele Associates, 1606 Pine St., Philadelphia, PA 19103; 215–546–5530. **Loft size:** 4,000 sq. ft. *Interior materials:* ½″ wall board. **Floors,** existing walnut wood, custom-stained. **Cabinets,** custom. **Paint,** #1004, pure white—Sherwin Williams Co. (M), 101 Prospect Ave. Midland Building, Cleveland, OH; 800–752–8468. **Track lighting**—Lightolier, 100 Lighting Way, Secaucus, NJ; 20864–3000. **Hardware**—Baldwin (M), 841 E. Wyomissing Blvd., Reading, PA 19612; 215–777–7811. *Living room:* **Marble table** designed by Gae Aulenti—The Knoll Group (R,T), 105 Wooster St., New York 10012; 212–343–4000. **Brown and white geometric rug,** Portuguese needlepoint—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212–752–9000. **Bust on coffee table**—Mexican. **Sculpture** made of stone by John Van Alstine. **Painting** above sculpture, *Earth Series Surrounded* by Elaine Kurtz. **Brass sculpture and wood pedestal** by John Van Alstine. *Living room, area in front of bookcase:* **American hand-loomed rug**—Elizabeth Eakins, Inc. (R), 21 E. 65 St., New York 10021; 212–628–1950. **Sofa and armless chairs,** custom. **Painting** by Elaine Kurtz. *Dining room:* **Table,** designed by Joe D'Urso—The Knoll Group, see address above. **Chairs**—Mirak Inc., 8403 W. Glen Dr., Houston, TX 77063; 713–784–1400. **Paintings** on either side of dining room, *Bordered Illusion* series by Elaine Kurtz. *Entryway:* **Table and mirror,** custom, made to order through Carl Steele Associates; see address above. **Painting** by Robert Keyser. *Library:* **Cotton stripe fabric shade**—Krupnick Co., 909 Rahway Ave., Union, NJ 07083; 908–687–1400. *Hallway:* Left side: **Art** from near to far: Elaine Kurtz, Pablo Picasso, Andre Marchand. End of hall: **Painting** by Elaine Kurtz. **Buckets** sculpture by Tom Williams. Right side: **Art** from near to far: William Scott, Bill Richards, Antoni Tapiés, Marcarelli, Wilfred Zogbaum, William Manning, Seymour Boardman. *Bathroom:* **Sink**—American Standard, 1 Centennial Plaza, PO Box 6820, Piscataway, NJ 08855; 908–980–3000 or 800–821–7700. **Countertop,** custom. *Bedroom:* **Shams**—Trouvaille Française; 212–737–6015. **Headboard upholstery**—Clarence House (T), 979 Third Ave., New York 10022; 212–752–2890. **Side tables**—custom

98 A FLAT OF HER OWN *Pages 98 to 101: Designer:* Mariette Himes Gomez, Gomez Associates, Inc., 506–504 E. 74 St., 3 Fl., New York 10021; 212–288–6856. **Tufted fabric**—Hinson and Co. (T), 979 Third Ave., New York 10022; 212–688–5538. **Ticking curtain fabric**—Gretchen Bellinger (T), PO Box 64, 31 Ontario St., Cohoes, NY 12047–0064; 518–235–2828. **Swing-arm lamps**—Hinson-Hansen Lamps (T), 979 Third Ave., New York 10022; 212–355–5099. **Stool fabric**—Clarence House (T), 979 Third Ave., New York 10022; 212–366–6120. **Mirror**—Thos. K. Woodard (R), 799 Madison Ave., New York 10021; 212–988–2906. **Modern Art**—Nancy Hoffman Gallery (R), 429 W. Broadway, New York 10012; 212–966–6676.

102 FASHION PLATES *Pages 102 to 103:* Photographed at **the Cranford Rose Garden, Brooklyn Botanic Garden,** 1000 Washington Ave., Brooklyn, NY 11225; 718–622–4433. **Antique Swedish pine table,** $2,100; **large antique oval basket,** $225—Evergreen Antiques (R), 1249 Third Ave., New York 10021; 212–744–5664. **Antique urn with napkins,** $800; **large antique finials,** $4,500/pr.—Treillage Ltd. (R), 418 E. 75 St., New York 10021; 212–535–2288. **Green folding chair,** $290; **large rectangular basket with handle,** $38—Lexington Gardens (R), 1011 Lexington Ave., New York 10021; 212–861–4390. **Small rectangular basket,** by DOT, reproduction of 18th-c. French design, $34—Pullman & Co. (R), 108 Throckmorton Ave., Mill Valley, CA 94941; 415–383–0847. **Candelabra,** c. 1880, $950—Michael Feinberg Inc. (T), 225 Fifth Ave., New York 10010; 212–532–0311; 800–346–3438. **Yellow and green dinnerware,** Mistral, 5-pc. place setting/$210—Richard Ginori (T), 41 Madison Ave., New York 10010; 212–213–6884. **Clarisse glasses,** by Cristal J.G. Durand, $14/ea.—Durand International (M), Wade Blvd., Millville, NJ 08332; 800–334–5014. **Chalice burgundy/water glass,** #ST660/4/P, $65/pr.—Dartington Crystal (M), 77 Ivy Way, Port Washington, NY 11050. **Old Hampton silverplate flatware,** $50/5-pc. place setting—Reed & Barton (M), 144 W. Britannia St., Taunton, MA 02780; 800–343–1383. **Octagonal green platter,** $51; **octagonal green salad bowl,** by Cassis & Co., $56—The Finished Room (R), 1234 Madison Ave., New York 10128; 212–996–9610. **Napkins with vegetable motif,** #5454 A, $21/ea.—D. Porthault & Co. (R,M), 18 E. 69 St., New York 10021; 212–688–1661. **Yellow and white striped napkins,** $10–$14/ea.; **white tablecloth,** $325; **plaid napkins,** $8/ea.—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. *Pages 104 to 105:* **Tent stripe,** Gotha, color: 30, jaune, #4227, 62% viscose, 38% cotton—Manuel Canovas (T), 979 Third Ave., New York 10022; 212–486–9230. **Tent, sheer organdy,** #HC91025, color: white, 100% cotton, $14.75/yd.—Decorators Walk (T), 979 Third Ave., New York 10022; 212–319–7100. **Antique tassels on tent,** $120—Jacques Carcanagues (R), 106 Spring St., New York 10012; 212–925–8110. **Tabletop tiles,** Cobalt, 5½″ x 11″, #MS011CB, $3.90/pc.; Blue, 5½″ x 11″, #MS011B, $2.85/pc.; braid border, 2¾″ x 11″, #MS1BBRB, $5.25/pc.—Country Floors Inc. (R,M), 15 E. 16 St., New York 10003–3190; 212–627–8300. **Orange compote,** $125; **Siam bowl,** $150; **mirrored gold-leaf candlesticks,** medium, $75; large, $88—Alvin Chin (M), 147 W. 25 St., 5 Fl., New York 10001; 212–633–2890. **Clear slab dishes with gold edges,** 10″ x 10″, $74—Annieglass (M), PO Box 8445, Santa Cruz, CA 95061–8445; 800–347–6133. **Karsavina dinner plates,** $200/dinner plate, dessert plate, cup/saucer—Fabergé (M); for stores: 203–761–8882. **Petal blue plates,** by Maryse Boxer, 9″, $192/set of 6—Deruta (M), 225 Fifth Ave., New York 10010; 212–686–0808. **Golden Aegean weave sterling flatware,** by Wallace Silversmiths, #W1341400, sugg. retail, $350/4-pc. place setting—International Silver Co. (M), McClellan Hwy., PO Box 9114, E. Boston, MA 02128–9114; 617–561–2200. **Luna decanter,** by Cristal de Sèvres, #120677, $425—Daum Boutique (R,M), 694 Madison Ave., New York 10021; 212–355–2060. **Arabia vase,** gold/cobalt, $115; **Kyoto bowl,** gold/cobalt, $95—International (M), 3650 W. Pico Blvd., Los Angeles, CA 90019; 213–737–5815. **Glasses,** Eon, $40/set of 4; **tumblers,** Bedrock, green with blue foot, $30/ea.—Sasaki, see address above. **Stemware,** Grand Lieu ruby hock, #011021, $135/ea.—St. Louis Cristal (M), 41 Madison Ave., 3. Fl., New York 10010; 800–238–5522. **Egyptian star lantern,** $575—Katie Ridder Home Furnishings (R), 944 Lexington Ave., New York 10021; 212–861–2345. >



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etal chairs, Mainline, #ML008, $675/ea.—Profiles (T), 200 xington Ave., New York 10016; 212–689–6903.

ges 106 to 107: **Dining table,** bleached maple, $2,700; **stool,** ., $950; **chair,** Finland plywood, $1,550—Chris Lehrecke T), 50 Douglass St., Brooklyn, NY 11231; 718–783–9150. S **air,** designed by Tom Dixon, in wicker, $970—Modern e (R), 121 Greene St., New York 10012; 212–477–2224. **ered console**—280 Modern (R), 280 Lafayette St., New k 10012; 212–941–5825. **Rug,** Lovelia Magenta, 100% cot-, 5′ x 6′6″, $129—ABC Carpet & Home, see address ove. **Nobel dinner plate,** 12″, $150/ea.; **Nobel covered soup wl, $250/ea.; Nobel coffee cup/saucer,** $125/ea., by rstrand; **Alvar Aalto vase,** by iittala, 14″ h., $395—Hack-n Tabletop Inc. (T), PO Box 879, Mahopac, NY 41–0879; 914–628–1616. **Hanging paper lamp,** by Isamu guchi, #21A, 26″ w., 10″ h., $142—Akari-Gemini (M), 619-Olive St., San Francisco, CA 93101—805–966–9557. **Pyra-d sterling flatware,** $750/5-pc. place setting—Royal Copen-gen/Georg Jensen Silversmiths (R), 683 Madison Ave., New k 10021; 212–759–6457. **Red chargers,** $18/ea.—Sasaki), 41 Madison Ave., New York 10010; 212–686–5080. **Nap-s,** white/black running stitch, $25/ea.—Archipelago (M); stores: 212–254–8929. **Trianon coffee/tea service,** designed Ken Benson, silver-plated, creamer, $265; sugar, $185; pot, $500; coffee pot, $550; 13″ tray, $395; 16″ tray, $550— e LS Collection (R,T), 225 Fifth Ave., Rm. 511, New York 010; 212–679–1120; 800–562–5034. **Gold-stemmed glasses,** bel, $78/ea.—Orrefors (M), 140 Bradford Dr., Berlin, NJ 009; 609–768–5400. **Vertige decanter and tumblers,** Ver-e, $2,000, limited edition decanter and 6 tumblers—Bac-at (R,M), 625 Madison Ave., New York 10021; 800–777–0. **Chopsticks,** black lacquer, $5/pr.—Takashimaya (R), 3 Fifth Ave., New York 10022; 212–350–0523.

8 THE ART OF THE BARN *Pages 108 to 113:* Helene rin, Fern I. Tchur (T), 316 Old Stockbridge Rd., Lenox, A 01240; 413–637–4444. *Living room:* **Hanging wall cup-ard,** Bar None, by Rodney Ripps, of tiger maple with bronze ls and gold leaf cornice; **painting,** *Habitat, 1991,* by Rodney ps; **rug,** Wood Floor, 100% wool crewel, made in India; **nting over door,** untitled, 1976 by Rodney Ripps; **paintings r shaker bench,** *The Forest Floor, I–II–III,* 1993, by Rodney ps; **bronze light fixture,** by Rodney Ripps; **lamp shade,** of t Times wallpaper by Helene Verin—Fern I. Tchur, see ad-ss above. **Gold leaf bowl,** The Halo Charger, with pot-rri, by Joe Wheaton; **urn,** of steel; **Achilles footstool,** of d-leaf rolled steel, by Joe Wheaton, from the Joe Wheaton lection—Goralnick/Buchanan A & D Inc. (Architecture d Design Firm), 2109 Broadway, Ste. 1492, New York 023; 212–362–7217. *Dining room:* **Painting over doorway,** *eze, 1974,* by Rodney Ripps. *Kitchen:* **Berkshire Windsor echairs,** by Asher Benjamin—Crate and Barrel Furniture; -323–5461. **Bowl on table,** by Rodney Ripps; **aluminum f lampshades,** by Rodney Ripps—Fern. I. Tchur, see ad-ss above. **Stove,** P-4–12BG-26, with burners, a griddle, n, and a broiler, 36″ W, $3,570—U.S. Range (M), 14501 S. adway, Gardena, CA 90248; 800–995–1210. **Refrigerator,** th stainless steel panels and bronze handles added by Rod-Ripps) #SBD20N, side by side, app. price, $1,899— ana Refrigeration, Inc. (M), Amana, IA 52204; 800–843–4. **Keds baseball sneakers,** designed by Helene Verin, Pen-t Oxford, $48/pr.—At department and specialty stores. *droom:* **Curtains**—Country Curtains (R), The Red Lion , Main St., Stockbridge, MA 01262; 413–298–5565; for res: 800–456–0321. **Hanging dress,** hand-painted Faux s—Vesna Bricelj/Decorative Painter, 260 W. Broadway, w York 10013; 212–966–7703. **Colored leather baseballs**— nneybeck (M), 45 Hazelwood Dr., Amherst, NY 14228; -482–7777. **Terra-cotta pitcher**—by Rina Peleg, 65 Hope Brooklyn, NY 11211; 718–963–2028. **Painting,** *Cherry,* by dney Ripps, 1991; *Hallway:* **Wallpaper,** Truth, by Helene rin; **mirror,** Mirror Image, tiger maple with gold leaf, by dney Ripps—Furn. I. Tchur, see address above. *Bathroom:* **llpaper,** Giotto, by Helene Verin—Fern I. Tchure, see ad-ss above. **Console table,** Arc console, by Joe Wheaton, from Joe Wheaton collection; **sconces,** Orion;—Goralnick/chanan A & D Inc. see address above. **Paintings,** by Lu-no Bartolini—owner's collection. **Outhouse sculpture,** by jah Pierce—owner's collection. **Towel linen**—Anichini (M), e. 110, Tunbridge, VT 05077; for stores: 800–553–5309.

4 TASTE OF SUMMER *Pages 114 to 117:* **The Boonville otel,** Hwy 128 at Lambert Ln., PO Box 326, Boonville, CA 315; 707–895–2210. **Apple cider syrup,** $10 per 17 oz., The ple Farm, 18501 Greenwood Rd., Philo, CA 95466; 707-5–2333. **Blue and white dinner plate,** by Hoyman/Browe, 6—Hoyman/Browe Studio (R), 323 N. Main St., Ukiah, A 95482; 707–468–8835. **Green plate,** by Aletha Soule,)—Summerhouse (R), 21 Throckmorton Ave., Mill Valley, A 94941; 415–383–6695. **Octagonal plate,** by Lyn Evans,)—Sue Fisher King (R), 3075 Sacramento St., San Fran-co, CA 94115; 415–922–7276.



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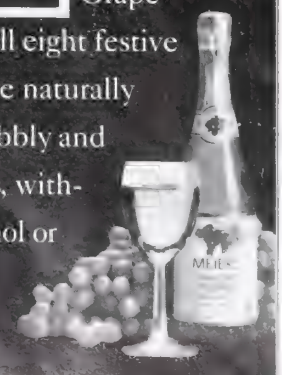
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Continued from page 38

newest jewel in the crown of the American Wing. More than 10,000 objects—paintings, marble busts, furniture, ceramics, pewter—are arranged by material, narrowed down by date and style in 44 floor-to-ceiling glass cases reminiscent of library stacks. The label information is minimal, but each piece is given an accession number that can be entered into one of the computer terminals at the edge of the gallery. The AWARE program (an acronym for American Wing Art Research) provides detailed information about each of the more than 14,000 objects in the American Wing's collection. The objects on view in the Luce study center represent a wide range of craftsmanship and quality, resulting in a viewing experience that is unique for visitors accustomed to the usual stage-set period room or the gallery of perfect examples; the repetitiousness and occasional flawed examples help demystify the objects.

At Colonial Williamsburg, visitors can educate themselves at the DeWitt Wallace Decorative Arts Gallery, which opened in 1985. The 62,000-square-foot space is home to more than 6,000 objects dating from the 17th through early 19th centuries. A Masterworks Gallery of 150 objects—a Newport chest of drawers by John Townsend, and Charles Willson Peale's *George Washington at the Battle of Princeton*, to name just two—displays the star pieces. Each satellite study gallery is devoted to a different medium. The ceramics gallery includes a cross-section of English export wares to the colonies as well as Colonial Williamsburg's delftware collection, one of the world's finest. The metals gallery contains more than 1,000 objects—from tin kitchenware to fine English silver. Scholars and serious amateurs may plumb the depths even further; the Wallace Gallery also has countless items not on view but accessible by appointment. ■

Continued from page 85

harvest table. The loft above is a child's favorite place to play, and an adult's for an afternoon with a book on the rope bed.

In the living room we can collect for evening visits, occasional play readings, and what a friend has called group pontifications—or just study the walls papered with Redouté flower and Audubon bird prints snipped from volumes found in used-book stores. The forty-foot porch with its roost of rockers is best for winter star-watching or listening to the whip-poorwills crank up on spring nights, cicadas in the summer, and barred owls all year long. The bedrooms are widely separated and blessedly quiet. For a house of 1,600 square feet, there is remarkable space for different needs and moods.

Then there are the doors, gathered here by Brian. They are something like characters we treat with inordinate fondness. Those in the kitchen, thin and simple, are from an 18th-century Vermont farmhouse; the slightly fancier ones in the bigger wing come from a New Hampshire seaside resort of a century later. Greeting guests are a pair of eight-foot mahogany doors thick with dignity that once graced the house of our fourteenth president, Franklin Pierce (1804–69), a spectacularly mediocre chief executive whose main gift seems to have been having great neighbors. One of them, Nathaniel Hawthorne, surely used to rap on the wood where our visitors rap now.

Browsing in antiques and junk stores has furnished the place—that and contributions from friends. There are deep reading chairs in the gallery with its wall of books, an extra-long clawfoot tub for a post-hike soak. Tables have come down from grandmothers, a huge hutch from nearby Goshen, lamps and kitchen chairs from Lord-knows-where. My prize, a gift from Suzanne, is a walnut writing table made from a Missouri cabin door.

"It's a kind of memory," Brian says of our house, but its parts and pieces speak as well about what is to come, of past rhythms and memories in the making. As we hoped, it fits us and the place where it stands. ■

Elliott West is a professor of history at the University of Arkansas and author of several books on the American West. His latest is Growing Up With the Country *(University of New Mexico Press, 1989).*

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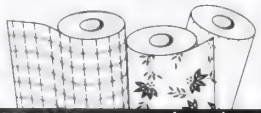
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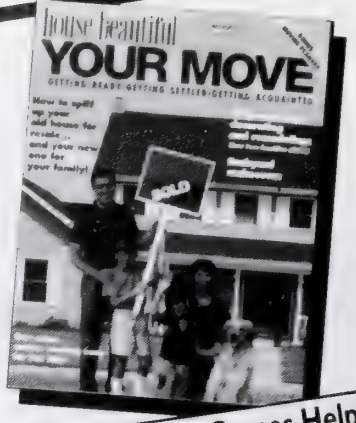
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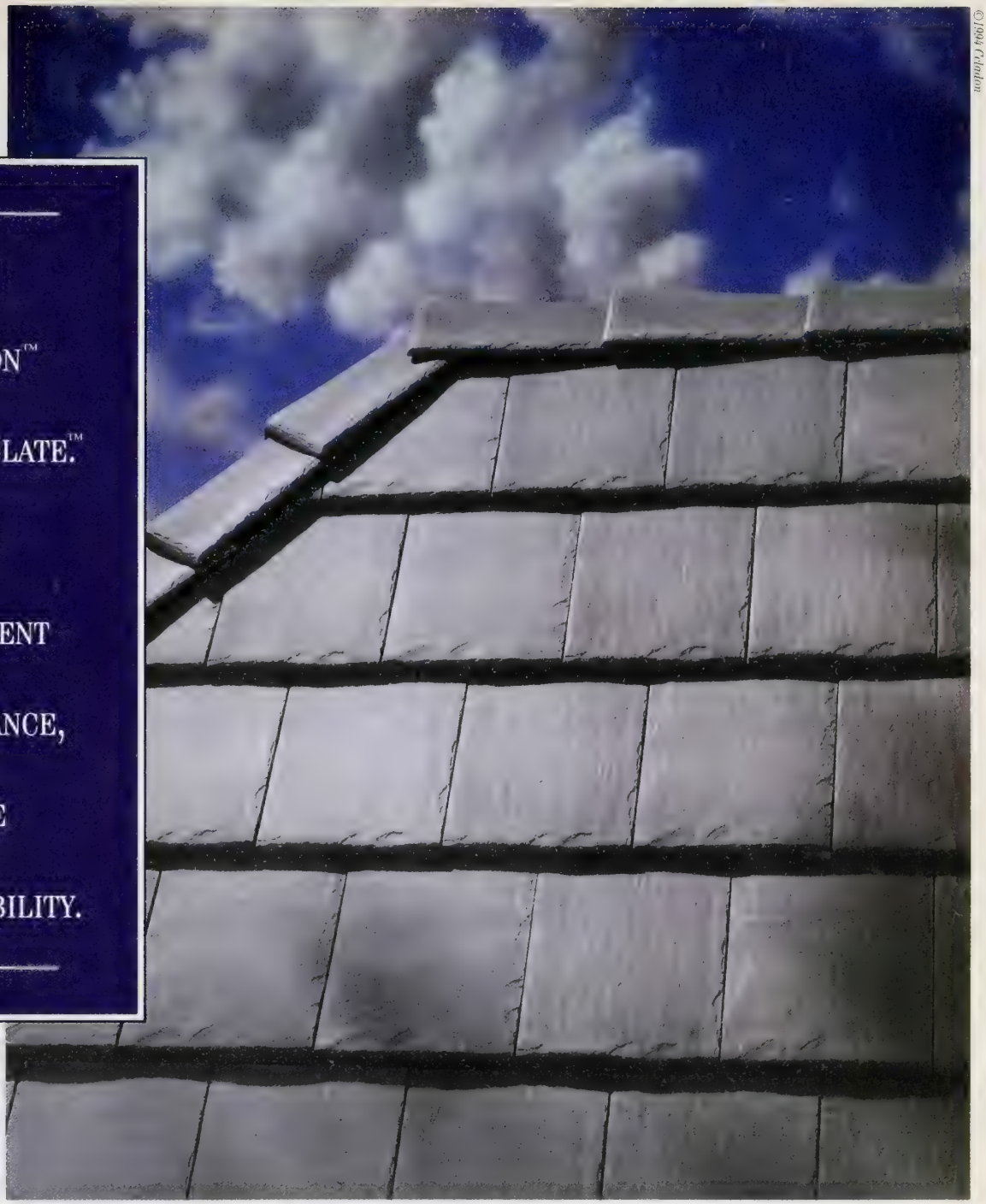
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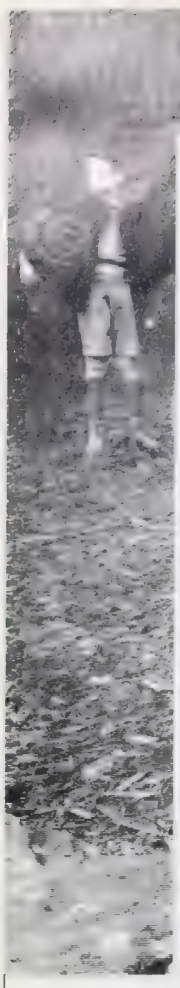
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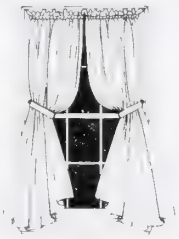
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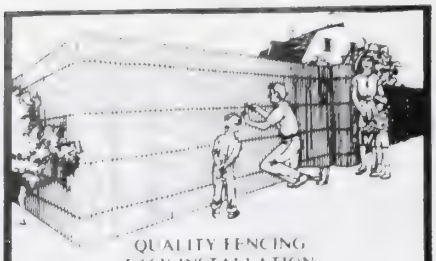
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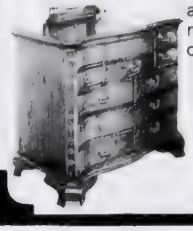
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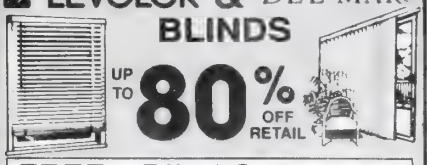
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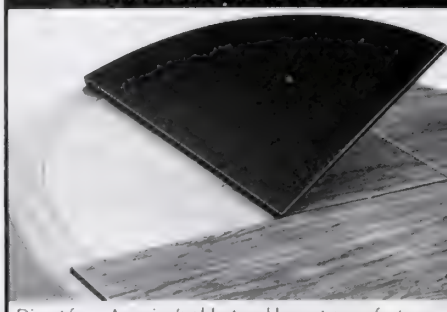


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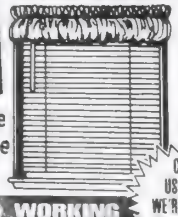
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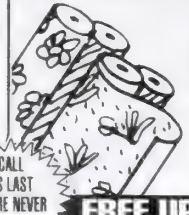


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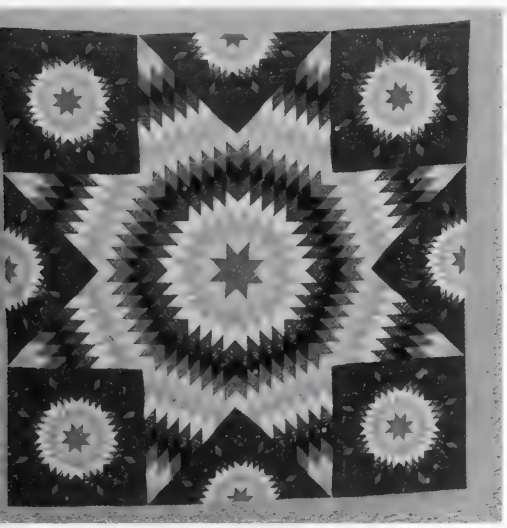


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Russian love letter

BY DEE HARDIE

We always wanted to go to Russia and once learned a few Russian words. Finally last November, just twenty-eight days after tanks roared across Red Square and Parliament was burning in the attempted coup against Yeltsin, Tom and I went there. Our tour, sponsored by the Johns Hopkins University Alumni Association, was to Moscow and St. Petersburg for a total of seven days. We never debated about going, never thought of danger.

For months now, the newspapers and airwaves have been filled with news of Russian intrigue in American counterintelligence, and continuing economic and political chaos, but this was not the Russia we visited. We saw treasures, not troubles. This trip was the most exhilarating, memorable one I have ever taken, and to Russia, my Russia, I want to say *Spasiba bolshoye*, thank you big.

When we first arrived at our Moscow hotel and I was stepping down from the airport bus a young boy thrust a Soviet Army officer's hat in my face. "Seven dollars," he said. Without hesitation I said "*Da*," and that hat now hangs on our grandson Albert's bedroom wall.

Later we walked to Red Square and passed the Tomb of the Unknown Soldier, strewn with red carnations left by newlyweds—a bridal tradition. Red Square is beautiful. The jewel is the 16th-century St. Basil's Cathedral with its eight domes shaped like teardrops, turbans, pineapples, all painted in Russian fairy-tale colors. That afternoon we were on our own, and I was determined to see Kazan Cathedral, also on Red Square, which had been destroyed by Stalin in the 1930s. Recently restored, it had been officially reconsecrated that very morning. Although I was one of the few foreigners in a long line of Russians, I felt completely at ease bundled up in my Swedish mother's ancient raccoon coat. I thought maybe I even looked Russian.

"Seven dollars," said the boy offering the Soviet Army hat. "Da," I said

Someone else thought so, too. An older woman turned to me, speaking in Russian. I shrugged my shoulders. "Deutsch?" she asked. I shrugged again. "American!" she said and I smiled. She beckoned excitedly to a guard and talked to him about me. Within seconds I was escorted past hundreds of waiting Russians. I was even more undone by this kindness than by the beauty within.

That night in the hotel cafe I was again taken for a local. At the next table three young men were happily drinking vodka when suddenly one came over, sat down, began to speak in Russian, and gave me a big kiss on the cheek. Maybe I reminded him of his Aunt Svetlana.

After a thrilling performance of *Swan Lake* seen from a gilded box at the Bolshoi, we took the express to St. Petersburg. It was one o'clock in the morning when we arrived in the crowded station, and of course I thought about poor Anna Karenina.

St. Petersburg is a dream city with pastel-painted buildings and a mélange of cultures—Italian, French, Russian—all mixed by Peter the Great. After visiting the pale green Winter Palace with more gilt, more chandeliers, and more malachite than I thought possible, and then the endless and breathtaking Hermitage art collection, it was a last chance to shop.

Most of the buying is done at tables right on the street—from nested dolls of painted wood to real Soviet uniforms. Our guide also took us to a shop where gingerbread was being offered in the back. There over an old refrigerator hung a small impressionistic painting of a yellow church with green park benches in front. I couldn't resist. I left with Prince Vladimir's Cathedral, named after the man who brought Christianity to Russia in 988. This church was not on our tour, but because of my painting our guide decided we should see it—another Russian kindness. We all trooped in and lit candles in the only church that had been open continuously during every regime.

Too soon we had to leave. I came away caring about this country and its people: so much grandeur, so much grief. It may sound naive, but I wish I could help. Maybe I have. ■

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